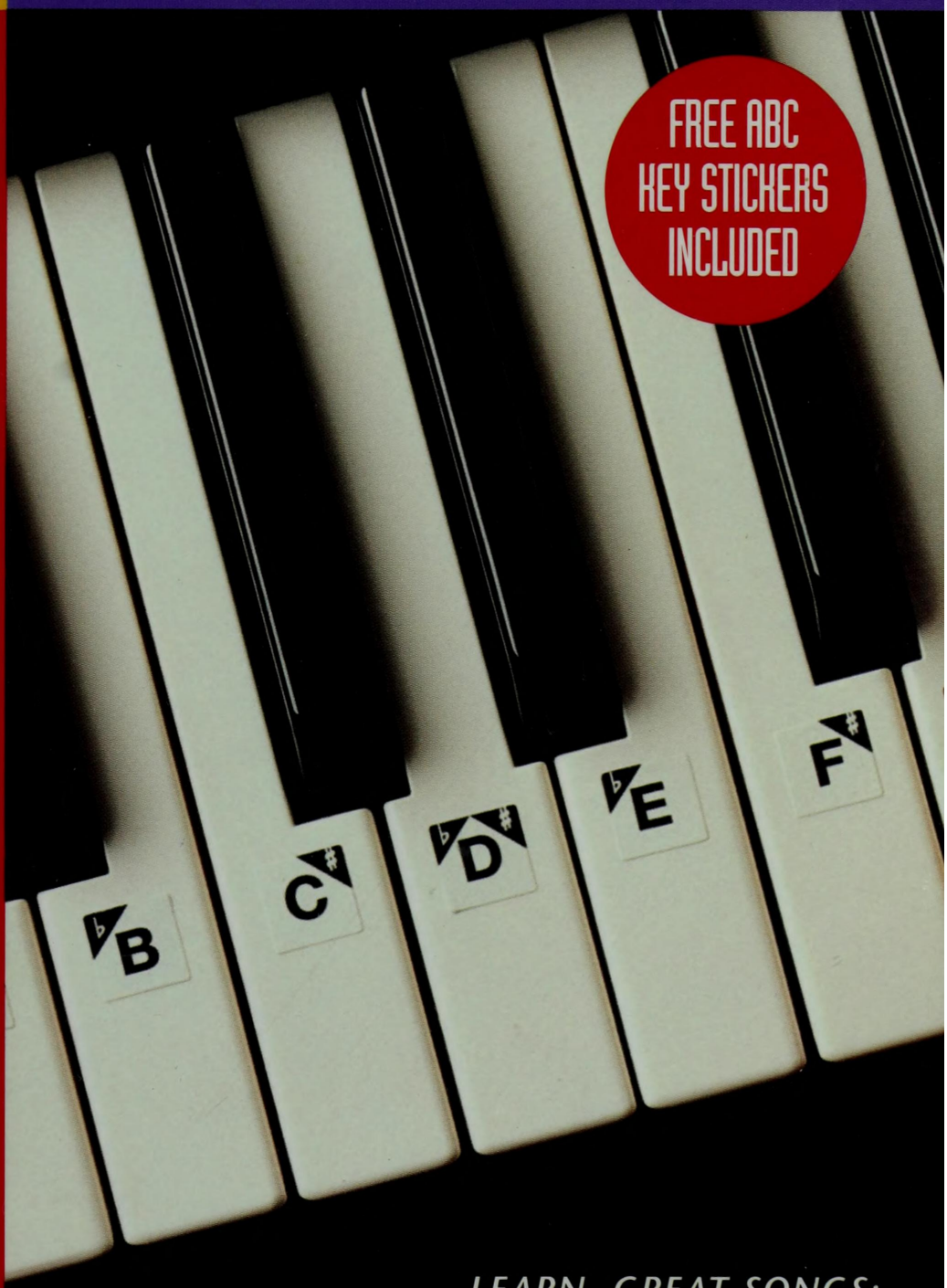
ELECTRONIC KEYBOARD SERIES

# GETTING STARTED

Play Keyboard Instantly!

## A "HOW-TO-PLAY GUIDE" FOR BEGINNERS




LEARN GREAT SONGS:

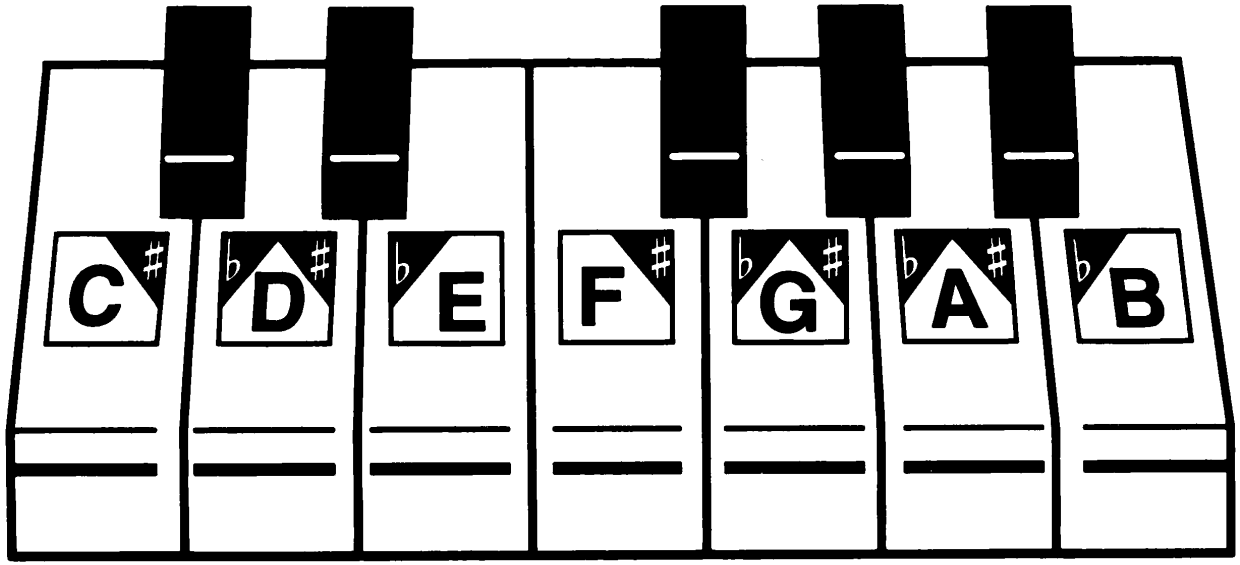
ALLEY CAT • EDELWEISS •

LOVE ME TENDER • MEMORY •

THE SOUND OF MUSIC • AND MORE

# REUSABLE A-B-C KEY STICKERS

Peel the stickers off of this sheet and apply them to the keys of your keyboard as shown below. Use as many of them as you need. When you have finished using them, remove them and place them back on the sheet.



FOR ALL ELECTRONIC KEYBOARDS
easy ELECTRONIC KEYBOARD MUSIC®

# GETTING STARTED

Recent advances in the development of electronic keyboards have resulted in features that are musically challenging, sophisticated sounding, and yet easy to use. Best of all, the possibility of making music quickly and enjoyably is now a reality, regardless of your previous musical training.

With the aid of this book, you'll learn some music basics, play some really great songs, and above all, find out how to have fun with your keyboard.

Since this book is aimed at electronic keyboards in general, the way some of these techniques work might vary from one instrument to another. It's a good idea to have your owner's manual handy in case you need to refer to it from time to time.

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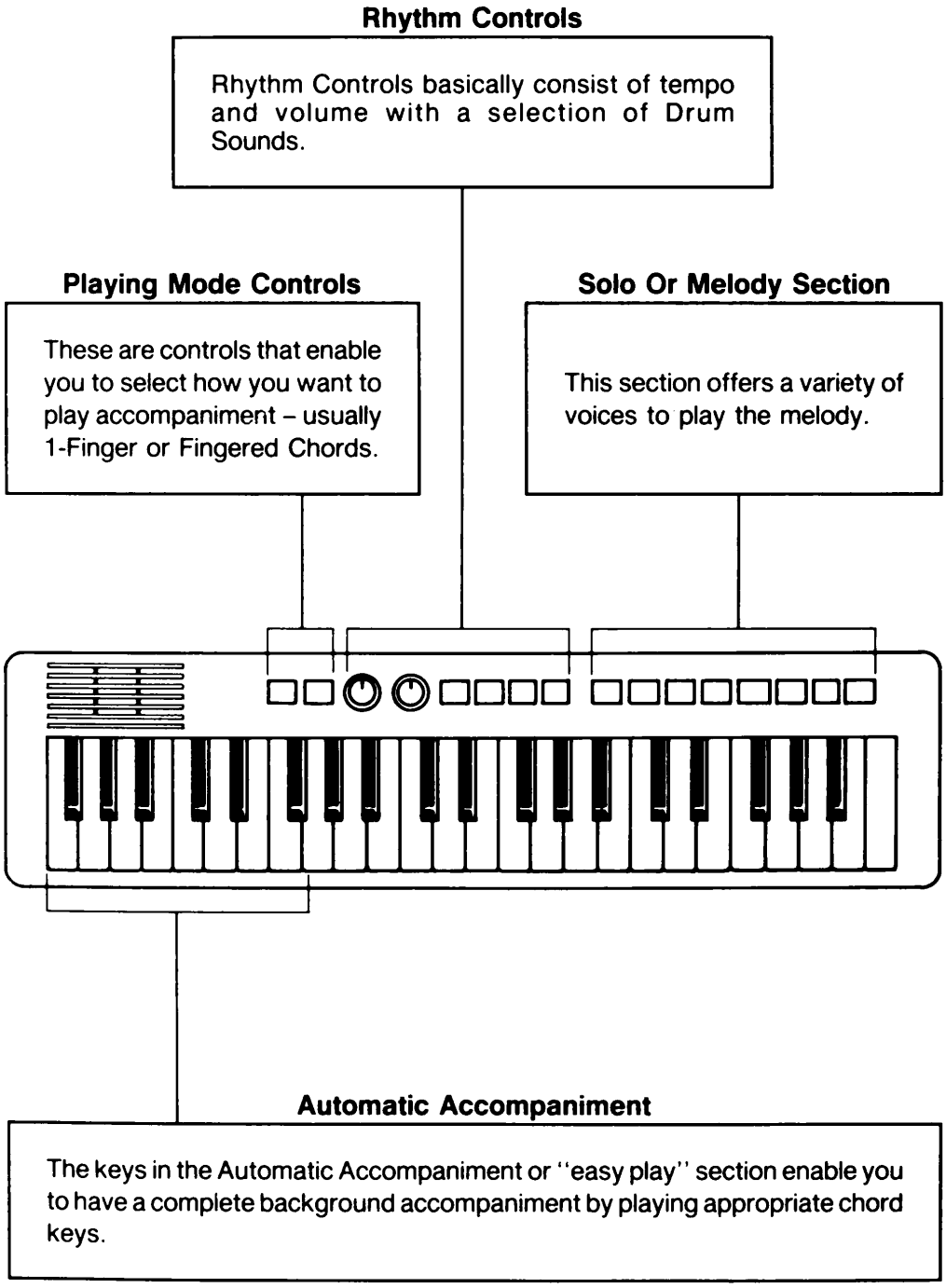
# KEYBOARD LAYOUT

Look at your keyboard's control panel. You'll most likely see a variety of buttons, switches, slide controls, and dials — a few here, a few there.

No matter how many keys and controls your keyboard has, most keyboards have some basic features in common which will be described in this book. Terminology, however, may vary from one manufacturer to another. Because of this, and the variety of available features, don't be surprised if your keyboard does not correspond exactly to the diagram shown below.

Take some time to locate these features on your keyboard:


Rhythm Controls
Rhythm Controls basically consist of tempo and volume with a selection of Drum Sounds.
Playing Mode Controls
These are controls that enable you to select how you want to play accompaniment – usually 1-Finger or Fingered Chords.
Solo Or Melody Section
This section offers a variety of voices to play the melody.
Automatic Accompaniment
The keys in the Automatic Accompaniment or "easy play" section enable you to have a complete background accompaniment by playing appropriate chord keys.

# TYPICAL CONTROLS

The controls are usually grouped according to what they do.

## Solo or Melody Section

These are the main voices of your keyboard; choose one to play the melody of a song. Some typical solo sounds are:

| | | |
|---|---|---|
| Piano | Violin | Flute |
| Harpsichord | Rock Guitar | Cello |
| Electric Piano | Organ | Banjo |
| Vibes or Vibraphone | Clarinet | Pipe Organ |
| | Synth | Chimes |
| Trumpet or Brass | Marimba | Oboe |
| String | Accordion | Hawaiian Guitar |
| Trombone | Jazz Guitar | Horn |

Companion controls: Vibrato, Sustain, Portamento, Pitch Bend, Stereo or Chorus.

## Rhythm or Drum Sounds

Most electronic keyboards have at least eight built-in rhythm patterns; others have several times that. Among the more typical ones are:

| | | |
|---|---|---|
| Rock or Pops | 8-Beat | Country |
| 16-Beat | Latin | Polka/March |
| Bossa Nova | Shuffle | Samba |
| Swing | Waltz | Tango |
| Slow Rock or Rock Ballad | Disco | Funk |
| | Rhumba | Reggae |

Companion controls: Tempo, Start/Stop, Key Start, Fill-In or Break, Intro/Ending, Variation, Beat or Downbeat light, Various drum voices for creating your own rhythms.

# Playing Mode or Accompaniment

Some instruments have separate voices you can choose for the chord and bass accompaniment; these are similar to those previously shown in the Solo Section. Playing mode controls include:

| | | |
|---|---|---|
| One-Finger or Single Finger | Fingered Chords | Auto Bass Chord |
| | Manual Bass | Melody or Solo Chord |

Companion controls: Synchro Start or Touch Start, Memory, Arpeggio.

**A chord chart on page 46 shows you how to form the fingered versions of all the chords used in this book.*

# Volume or Balance Controls

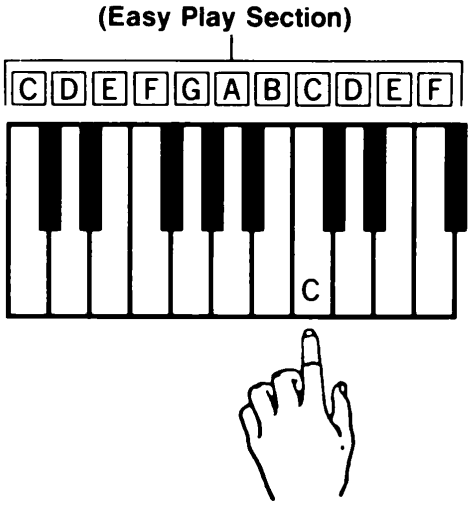
These allow you to adjust the loudness of the individual sections; they are your "mixing" controls. The Master Volume adjusts the loudness of the entire keyboard. Set the section volumes first, then adjust the master control.

# A Note About Sequencers

If your keyboard has a built-in sequencer, it can serve as a useful learning tool in playing any of the songs in this book. Consult your owner's manual for operating instructions.

## *Let's Experiment!*

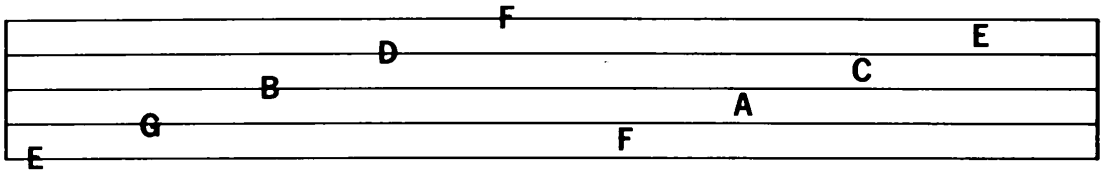
- Select a drum sound, like Swing.
- Press the Start function and listen to the rhythm.
- Listen carefully to all the available rhythms on your keyboard, and adjust the Tempo control to various settings.
- Think of an appropriate tune for as many rhythms as you can, and hum along as the rhythm is playing. It's interesting to note that an appropriate rhythm for a particular tune becomes inappropriate when the tempo is too fast or too slow. Can you imagine what LOVE ME TENDER would sound like if you played it at the tempo normally associated with WHEN THE SAINTS GO MARCHING IN? This indicates a need to adjust the Tempo control carefully for each tune you play.
- Notice the downbeat light, which is also known as a tempo or beat light. This visual metronome typically flashes on the first beat of every measure.
- Now let's complete the automatic accompaniment by activating 1-Finger Chords and Memory (if you have it).
- Press a chord key in the automatic accompaniment section, which is on the left end of the keyboard, and you'll hear a complete professional background that includes bass, accompaniment chords and drums, all synchronized by the drum sound you've chosen. Push a button here, adjust a control there, and you've got a complete accompaniment at your fingertips!



# A FEW MUSIC BASICS

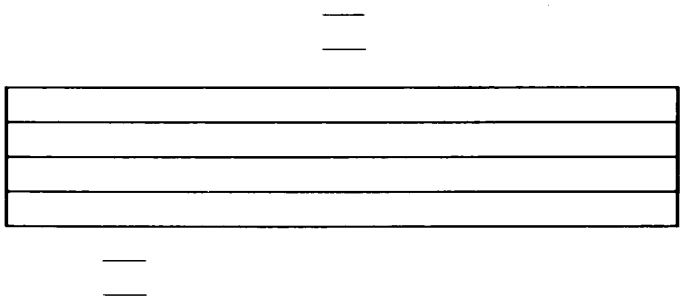
## Staff

All of the music in this book is written with easy-to-read notes that name themselves. These notes are placed on a staff. The staff consists of five horizontal lines and the four spaces between them. Each line or space represents a lettered note.



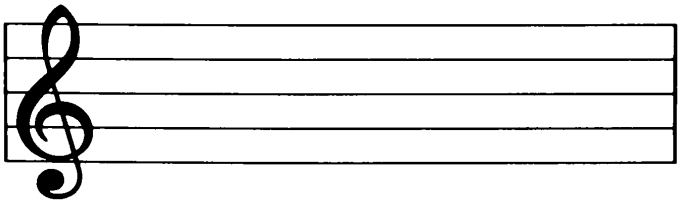

## Ledger Lines

Sometimes ledger lines are added above or below the staff to accommodate additional notes.



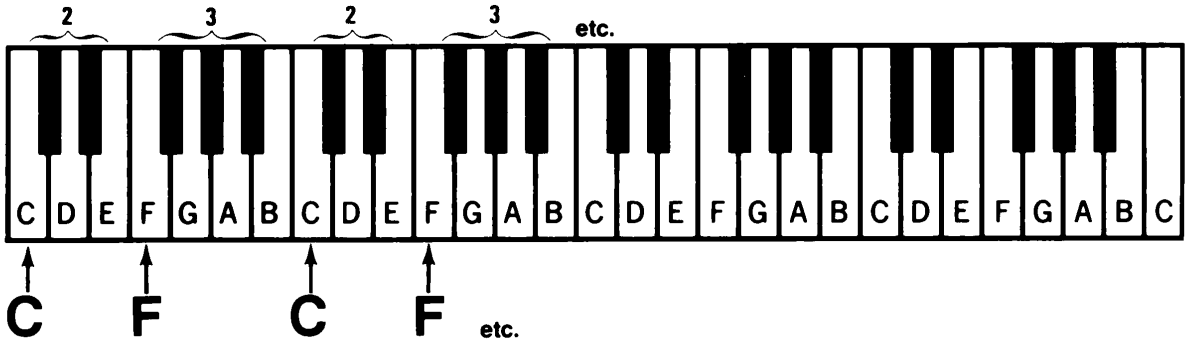
## Treble Clef

The squiggly-looking sign at the beginning of each staff is called a treble clef.



# Note Names

Notice that there are only seven note names and that they simply repeat throughout the keyboard. The groups of two and three black keys can be used as guideposts. For example, C is always the first key to the left of the two black keys; F is always the first key to the left of the three black keys.



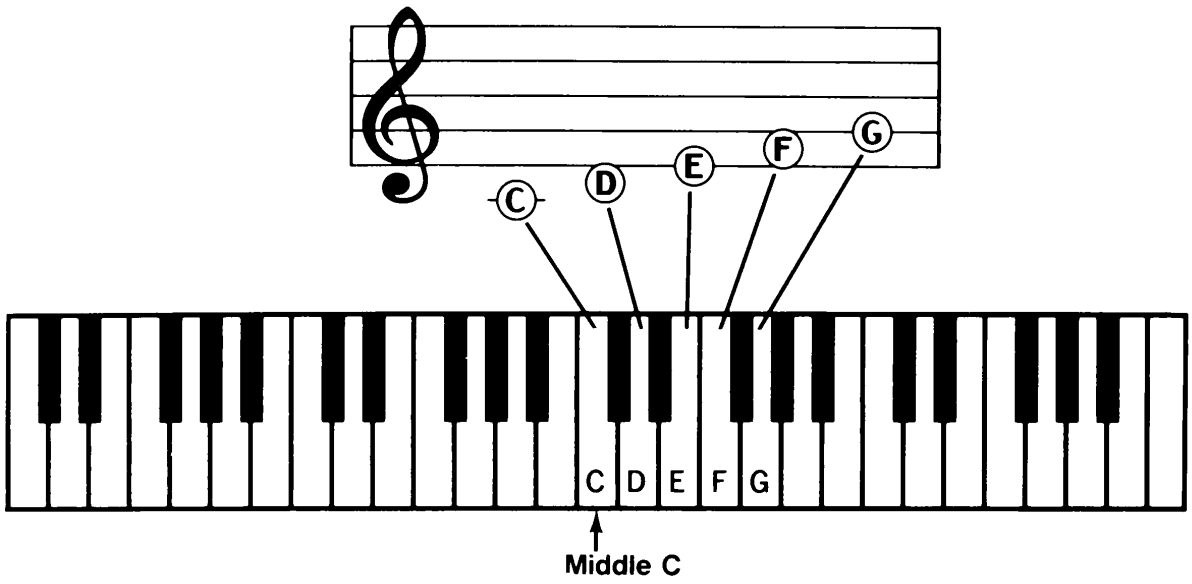

# Time Values

Each note not only tells you what key to play but also how long the key has to be held down. This is called the time value of the note. Divisions of time in music are called beats. Here are four common types of notes and their time values:

Keys on the keyboard correspond to notes on the staff. As notes move down the staff, the corresponding keys move down (to the left) on the keyboard. As notes move up the staff, they move up (to the right) on the keyboard.

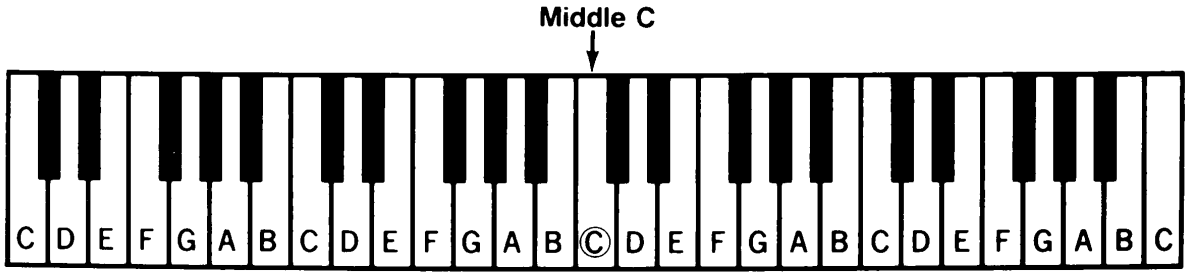
| | |
|---|---|
| **WHOLE NOTE = 4 BEATS** | **HALF NOTES = 2 BEATS** |
| **DOTTED HALF NOTE = 3 BEATS** | **QUARTER NOTE = 1 BEAT** |

Keys on the keyboard correspond to notes on the staff. As notes move down the staff, the corresponding keys move down (to the left) on the keyboard. As notes move up the staff, they move up (to the right) on the keyboard.



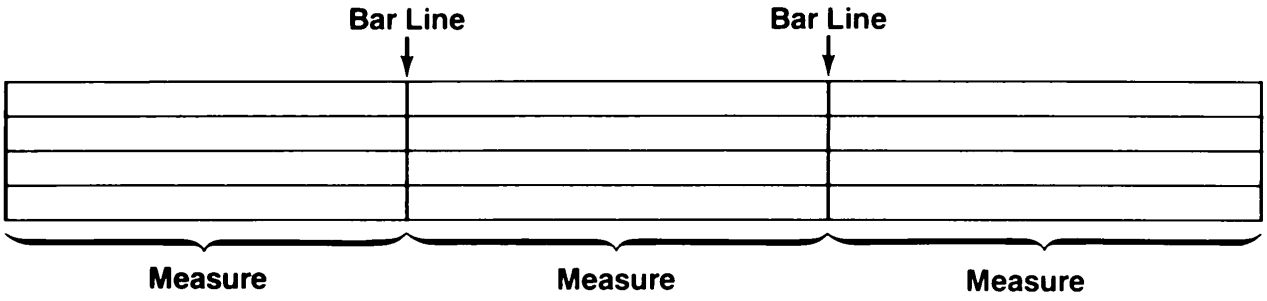

## Keyboard Guide Stickers

Place the Keyboard Guide Stickers, which are included in the front of this book, on your keyboard as illustrated. Once you've got the stickers in place, on the sticker itself, draw a circle around the C of Middle C.



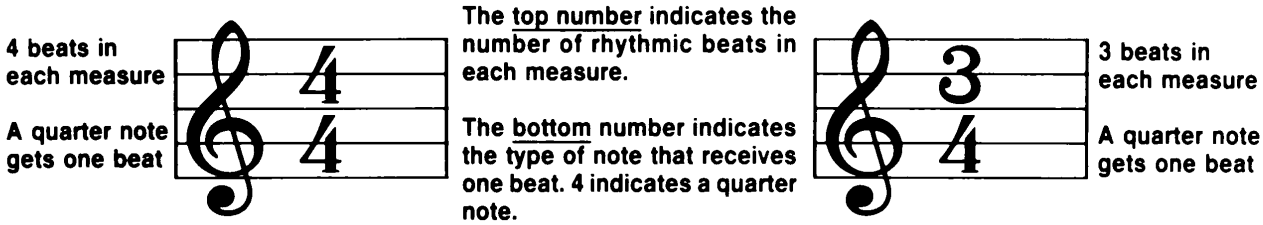
# Measures & Bar Lines

Time values in music are grouped into measures. Each measure contains a certain number of beats. In written music, measures are separated by bar lines.



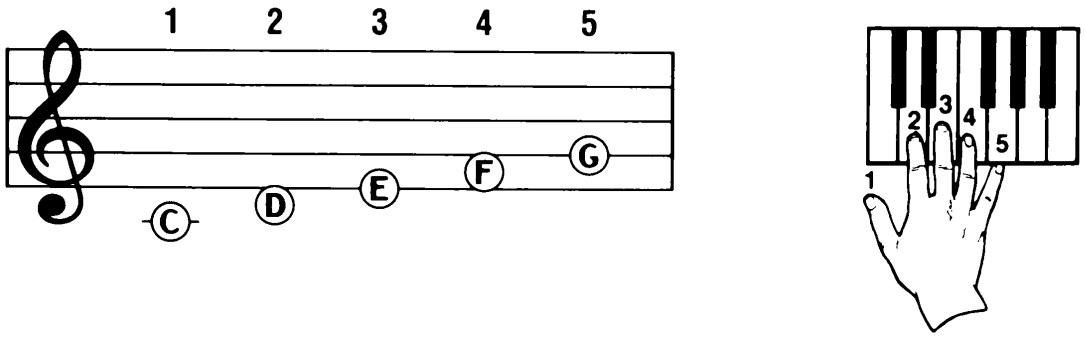

# Time Signatures

The constant number of beats between two bar lines is written at the beginning of each tune and is called a time signature.


4 beats in each measure
A quarter note gets one beat
The top number indicates the number of rhythmic beats in each measure.
The bottom number indicates the type of note that receives one beat. 4 indicates a quarter note.
3 beats in each measure
A quarter note gets one beat

# Fingering

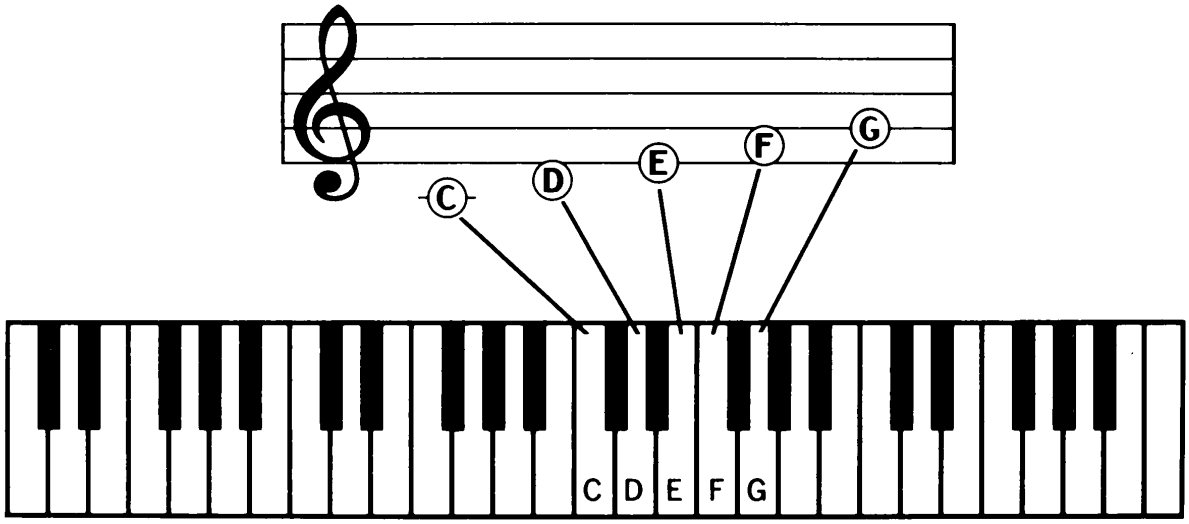
The fingers on each hand are numbered. The small numbers that appear above the notes correspond to the finger numbers and suggest which finger to use on each key. To help you get started, finger numbers will be included for most notes.



# LET'S PLAY A SONG

Here's your first melody, LOVE ME TENDER, taken from a folk song called AURA LEE. Before you play:

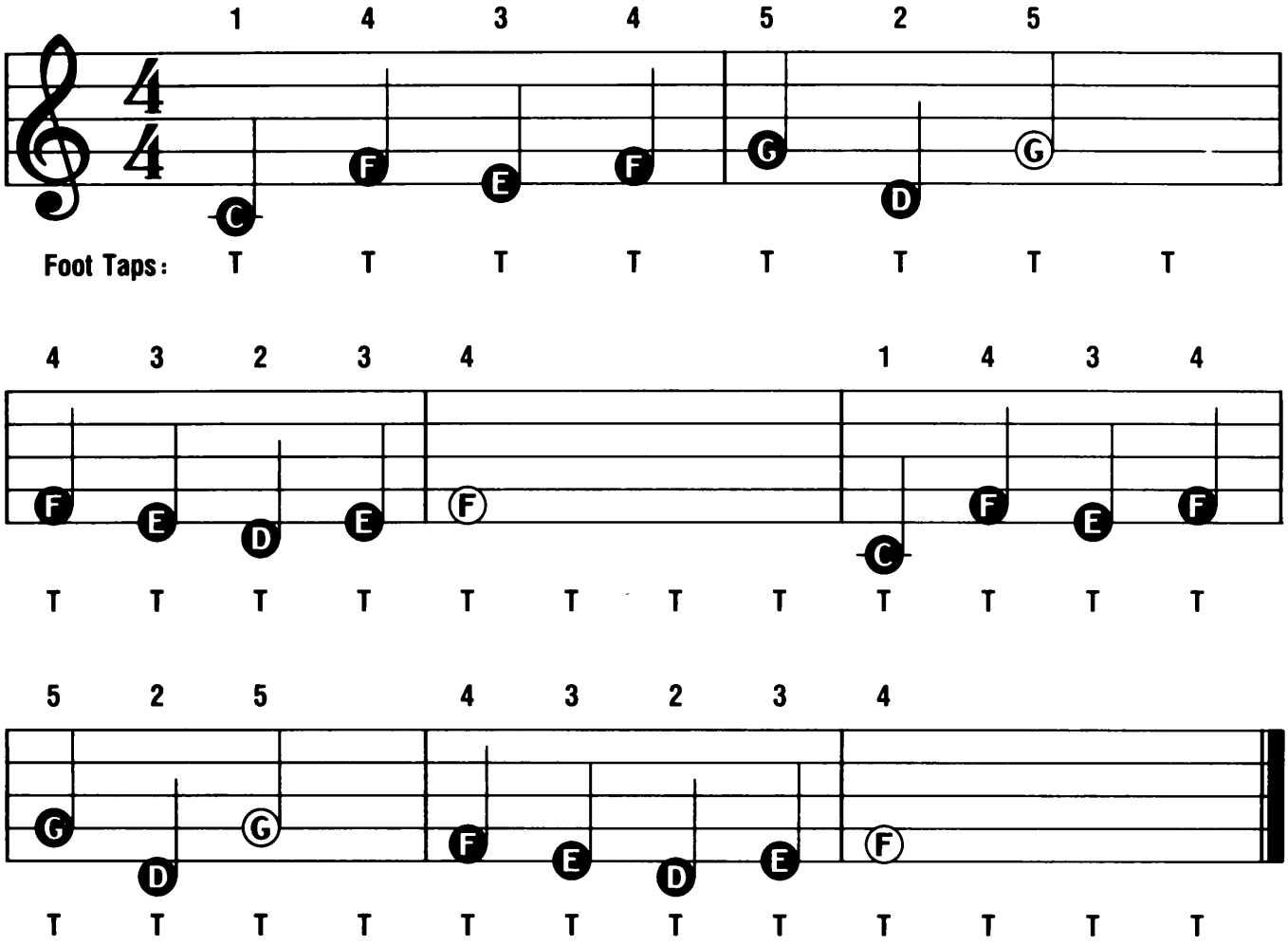
- Select a voice for the melody. Piano is a good choice if you have it.
- Locate the five notes used for this melody on your keyboard. You'll play them with your right hand.




- Keep your fingers curved and be sure your right thumb is on middle C, your second finger on D, third finger on E, fourth on F, and fifth on G. Play the notes up and down a few times to get the feel of the keyboard.
- Read the notes and play the corresponding keys. If you are familiar with the song, hum along as you play.
- As you practice this melody, keep track of the time values of the notes by tapping your foot. Match the T's printed on the music.

# Love Me Tender

Words and Music by
Elvis Presley and Vera Matson

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# Choosing An Appropriate Voice

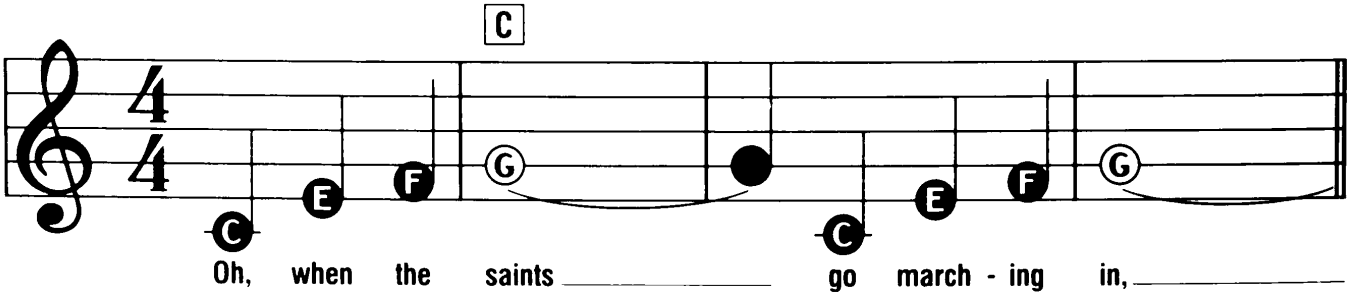
Play LOVE ME TENDER again. This time, experiment with all the available voices on your keyboard. You'll find that these voices can be divided into two general groups — tones that sound as long as a key is held down, and tones that fade away. The flute, saxophone, clarinet and trumpet are examples of sounds that are continuous, while the piano, harpsichord and banjo are examples of sounds that fade (decay). Whether a tone is continuous or decays is one important factor in choosing an appropriate melody voice. For example, if a melody has quite a few whole notes (four counts), a banjo voice might not be suitable because the sound would die away before the four counts of a whole note could be completed.

## "Regi-Sound Program"

With each song throughout this book, you'll find a heading labeled "Regi-Sound Program." This number corresponds to a number on the Regi-Sound Programs guide found on page 47 of this book. Use these registrations as suggestions only. Never hesitate to experiment on your own.

# When The Saints Go Marching In

Regi-Sound Program: 1
Rhythm: Swing

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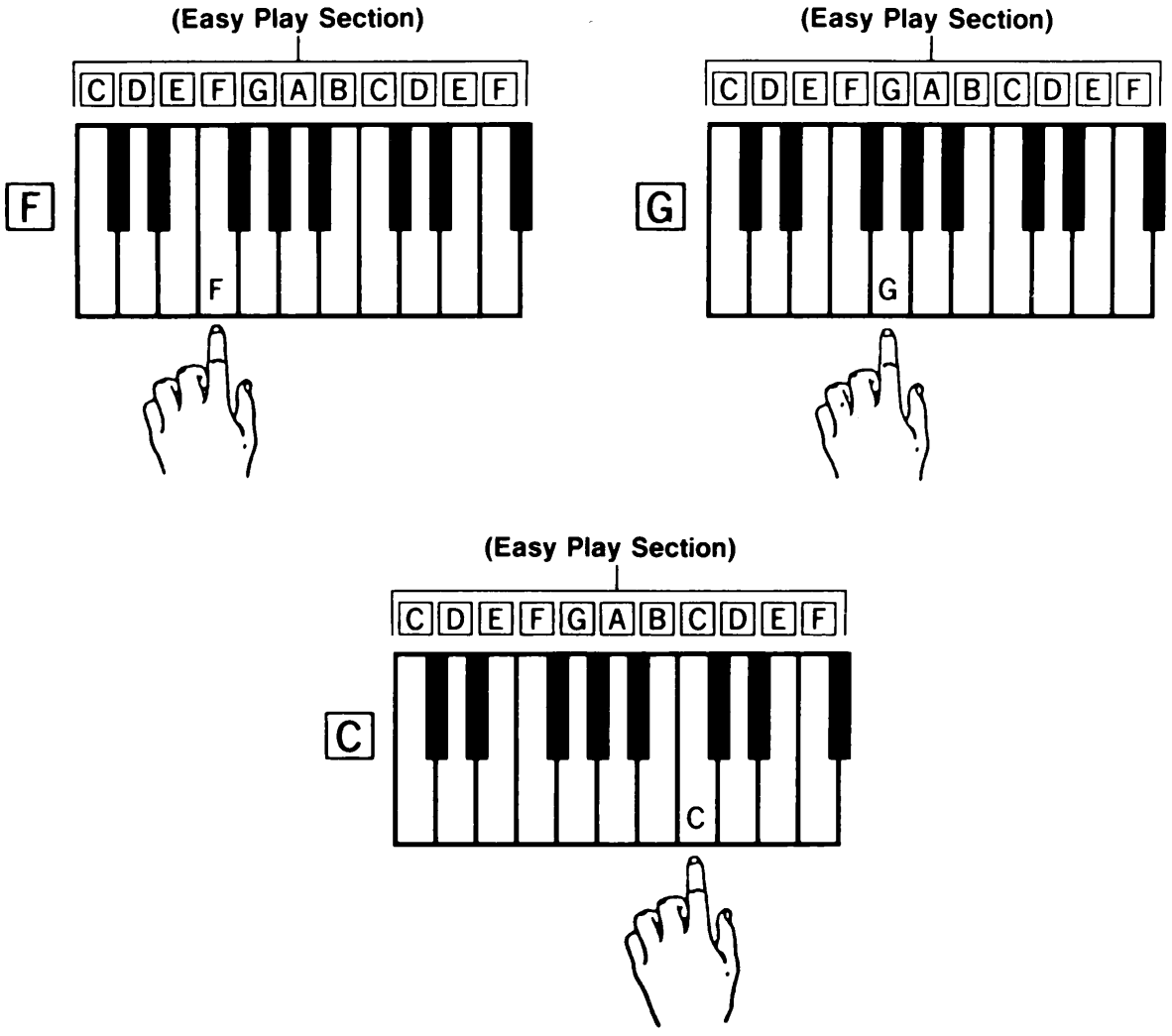
# Accompaniment

Accompaniment is the chord harmony played by your left hand. In each arrangement, the accompaniment is indicated by boxed chord symbols that appear above the melody. Just match the letter in the box with the chord key in the easy play section of your keyboard. This is 1-Finger Chord Accompaniment.

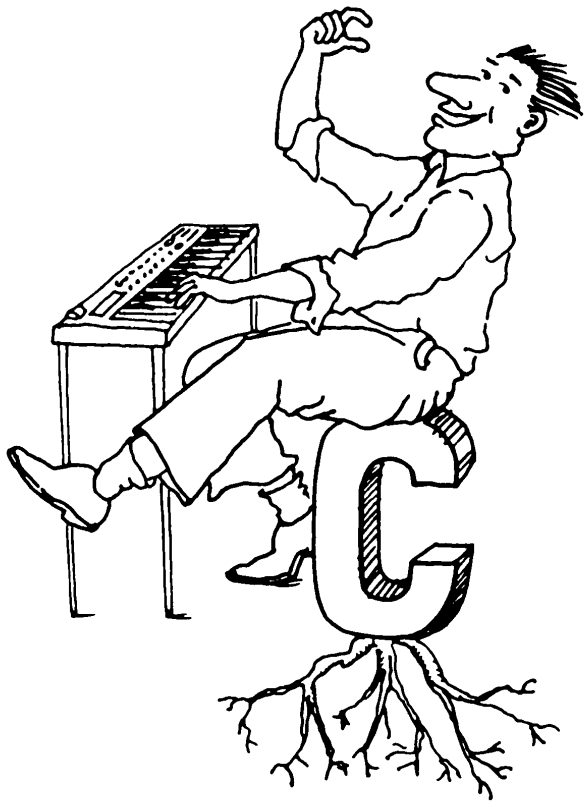
Another method of playing automatic accompaniment is called Fingered Chords. If you are using this system, keyboard diagrams showing the keys to play for the chords used in this book are shown on page 46.

You'll play the three chords in LOVE ME TENDER — F, G, and C.



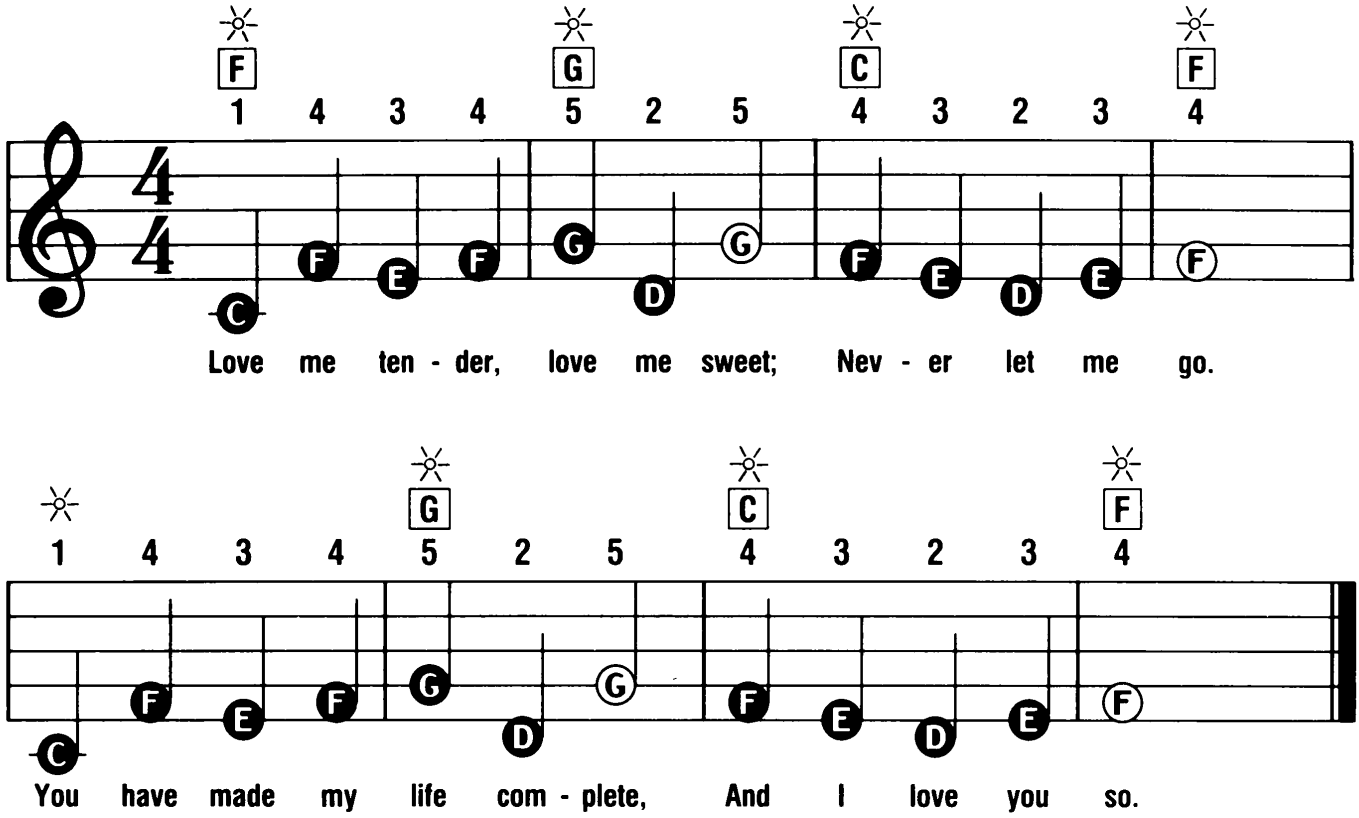
# *Let's Experiment*

- Set up a Rock or Slow Rock rhythm and start the drums playing.
- Adjust the tempo to a rather slow setting.
- Activate the Memory feature, if you have one. On some keyboards, Memory is automatically programmed. In this mode, you can lift your finger from the chord key and the accompaniment continues.
- Remember, the downbeat light shows you the first beat in each measure.
- Look at the music and notice that the flashes of the downbeat light are indicated above each measure.
- If your keyboard has voice tabs for the accompaniment chords and bass, activate at least one voice in each section.
- For now, ignore the melody, and just play the accompaniment chords for LOVE ME TENDER as indicated. Count out loud, and let the downbeat flashes guide you.



# Love Me Tender

Words and Music by
Elvis Presley and Vera Matson


F G C F
1 4 3 4 5 2 5 4 3 2 3 4
Love me ten - der, love me sweet; Nev - er let me go.
G C F
1 4 3 4 5 2 5 4 3 2 3 4
You have made my life com - plete, And I love you so.

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SUPPLEMENTARY
SONG: See page 48.

## *Put It All Together*

Play the accompaniment a few more times. Listen carefully to the drums, accompaniment chords and bass. Finally, hum the melody and concentrate on getting the feel of the rhythm. The accompaniment is the "glue" that holds the song together.

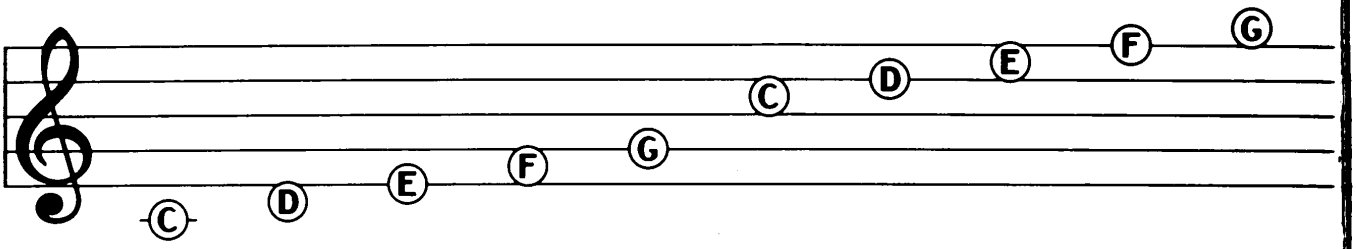
Most automatic accompaniment units have a control that enables you to place the start of the rhythm on hold until you press the first chord key. It is known by various names, like SynchroStart, Key Start, or Touch Start. Before playing the melody and accompaniment together, you may want to play the melody alone a few times. Another optional step is to play the melody with the drum sounds only.

Now play both hands together. Be patient with yourself, and above all, HAVE FUN!

# When The Saints Go Marching In

## The Same Five Notes... Only Higher

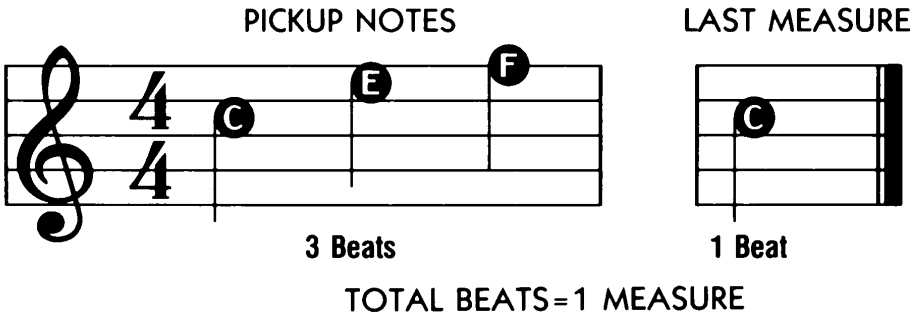
This song uses the five notes — C, D, E, F, G — that you just learned; to play them, however, you must start on the next higher C key than before. Here's how they look on the staff, along with the original notes.




The new notes are said to be an octave higher than the first five notes. *Octave* comes from a Latin word meaning *eight*. If you count the white keys from one C to the other, you'll find the number is eight.

## Pickup Notes

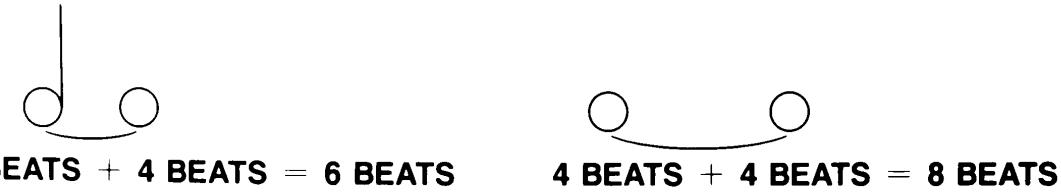
When the first measure of a song has an incomplete number of beats, they are called pickup notes. The missing beats are in the final measure of the song. "Saints" has three pickup notes.




An accompaniment chord is usually not indicated until the first complete measure; therefore, the pickup notes are played alone. This is a good place to use Synchro Start (or Key Start), if you have it, for the rhythm accompaniment. See your owner's manual.

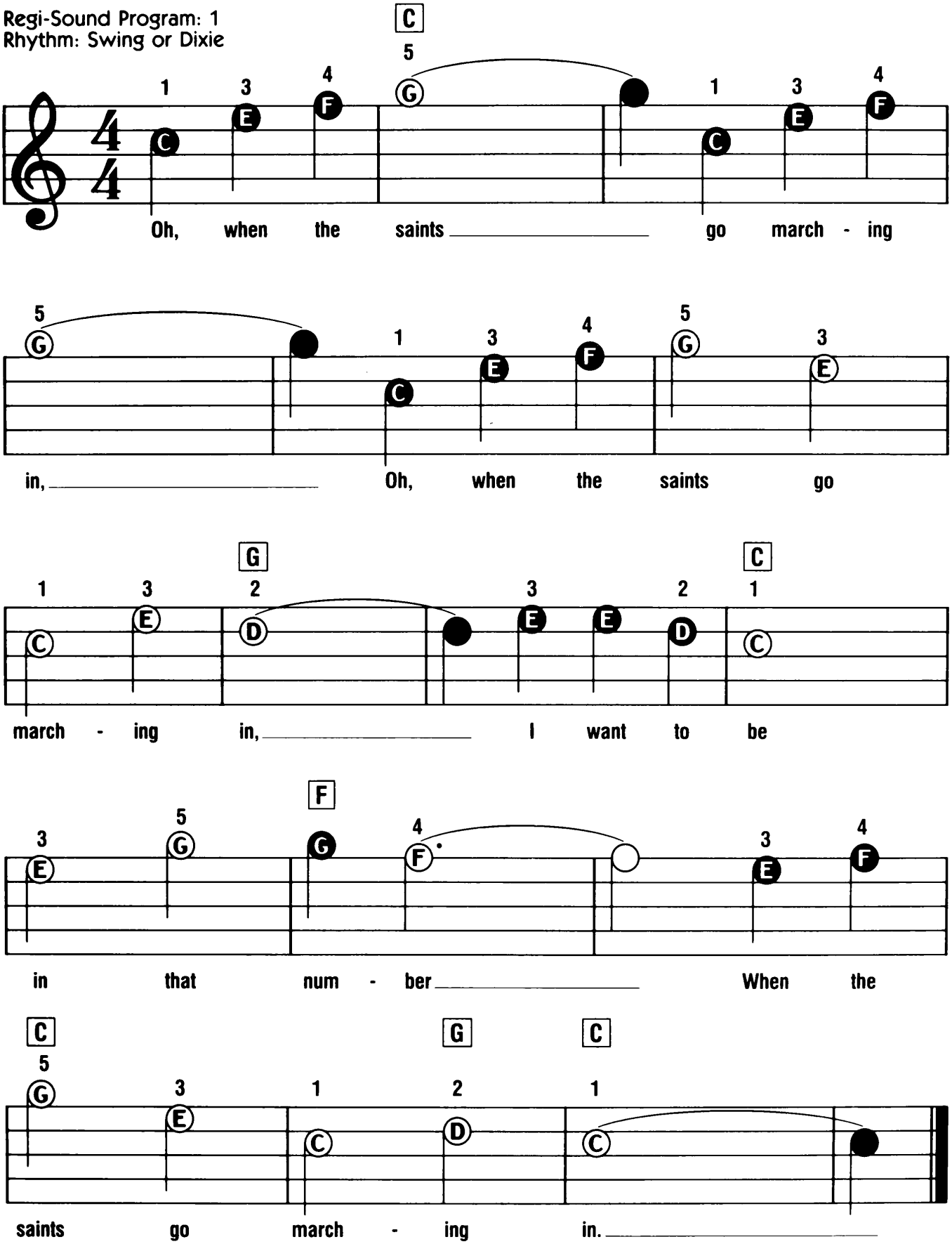
## Ties

A tie is a curved line that connects two notes on the same line, or in the same space, to make a longer note. The first note should be played and then held for the total time value of both notes; that's why only the first note has a letter name.



# When The Saints Go Marching In

Regi-Sound Program: 1
Rhythm: Swing or Dixie


C
Oh, when the saints go march - ing
in, Oh, when the saints go
G C
march - ing in, I want to be
F
in that num - ber When the
C G C
saints go march - ing in.

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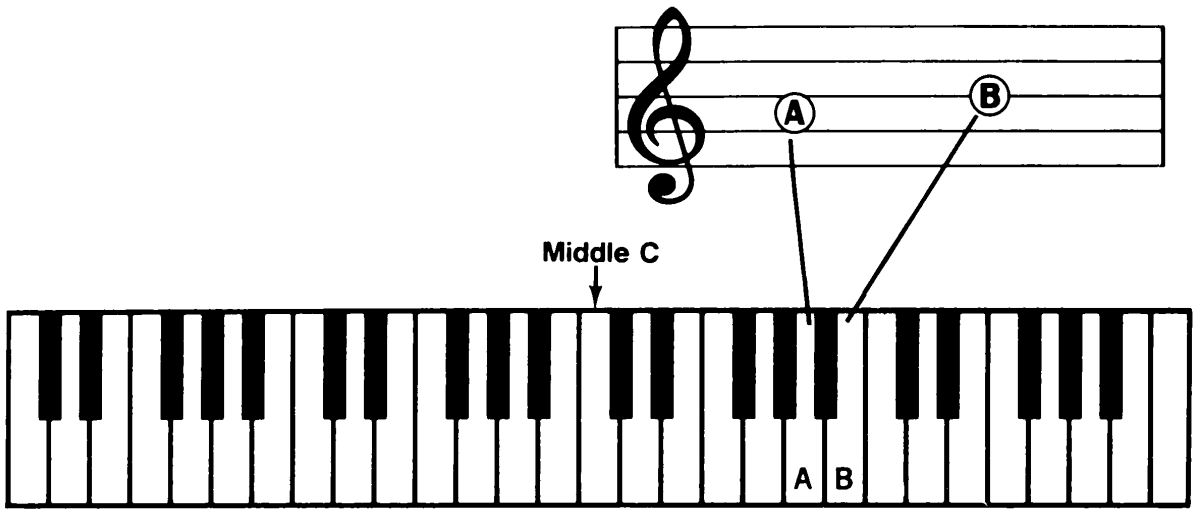
# *Can Can*

## New Notes: A and B

Learn these notes before you play the song.




Now you know the names of all of the white keys on your keyboard. The seven letters, A through G, name all of them. They keep repeating from one end of the keyboard to the other. What could be easier!

## New Fingering Techniques

As you learn to play songs that use more notes, spread over a wider range of the keyboard, you'll also learn fingering techniques that will help you. Here are two of them:

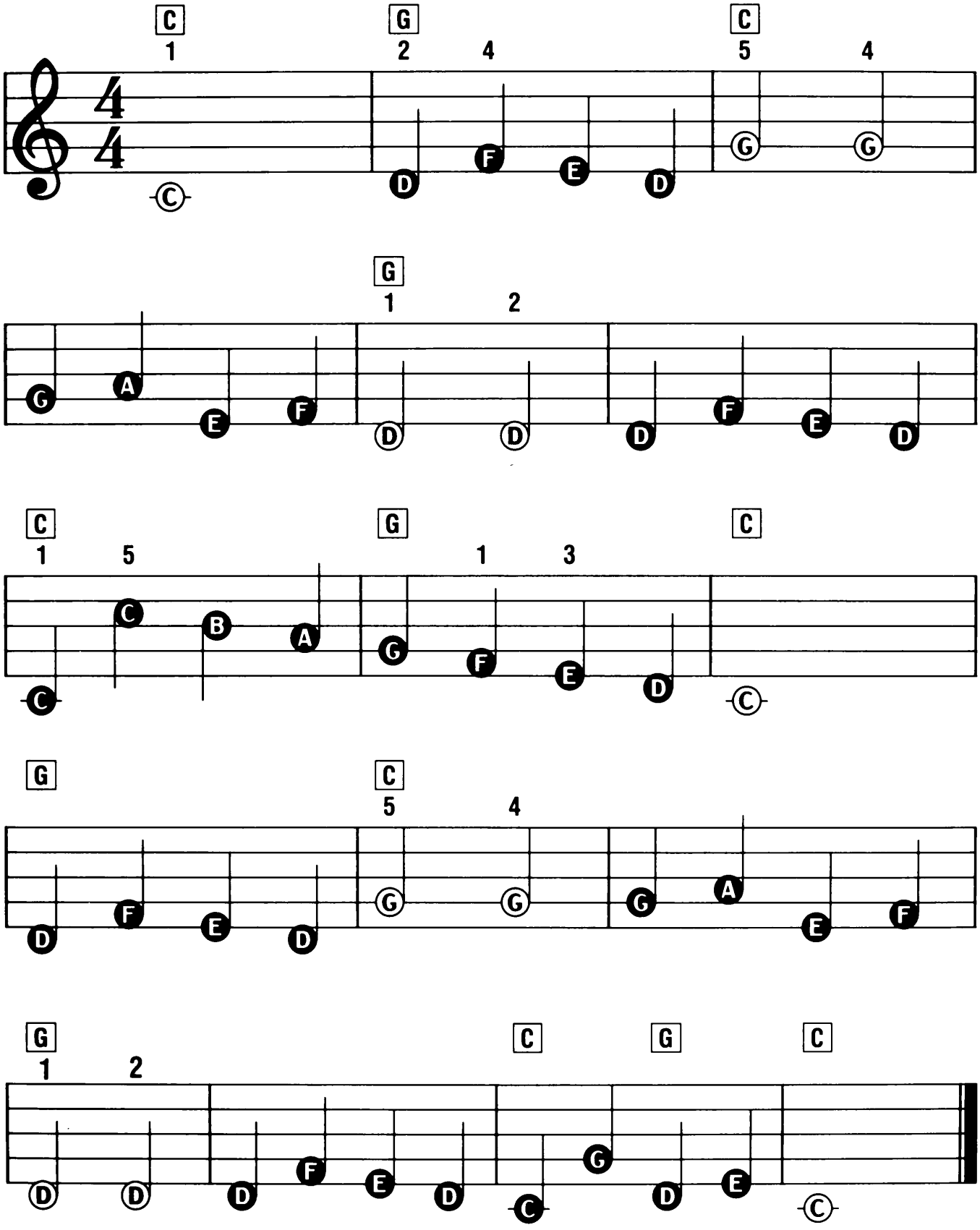
- In measure 3, you'll play the G with the 5th finger and then play it again with the 4th. This puts your hand in position for the notes that follow.

- In measure 8, you change your hand position by crossing your third finger over your thumb.

Practice the melody alone before you add the accompaniment.

# Can Can

Regi-Sound Program: 5
Rhythm: Polka or March

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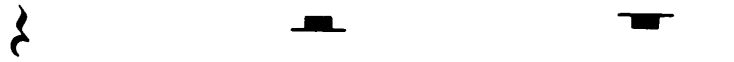
# *Chiapanecas*

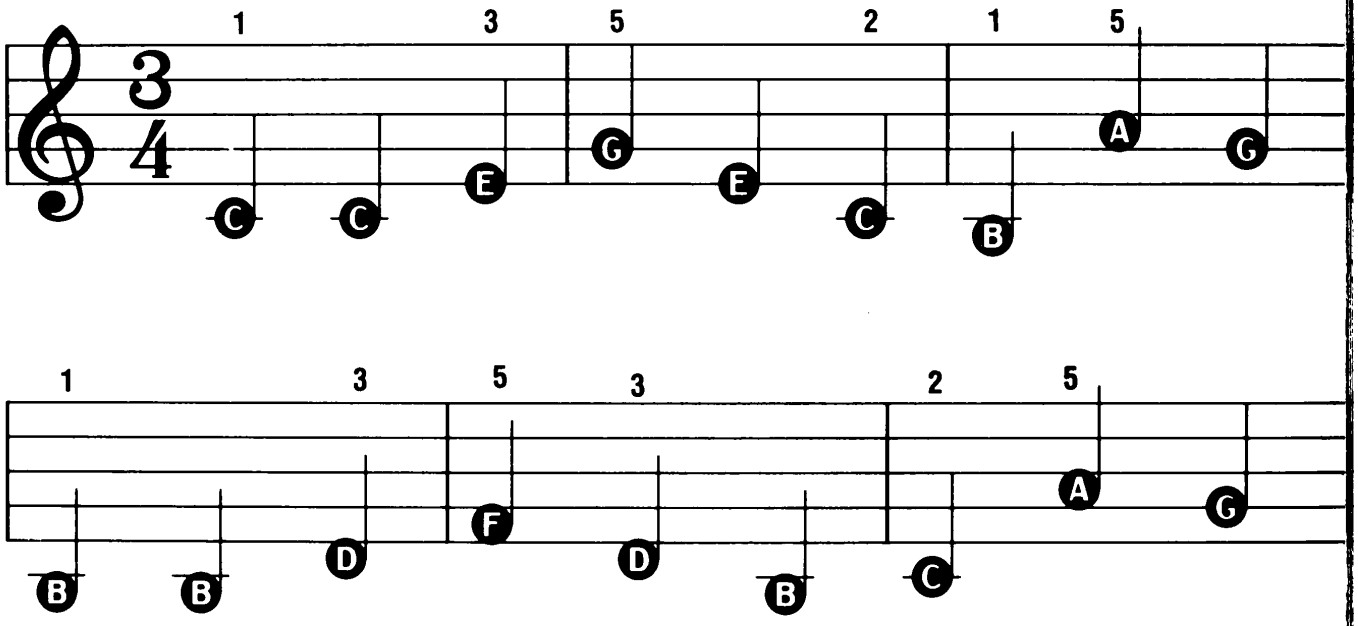
## Rests

As notes tell you which keys to press, and for how long, rests indicate when you should not play — and for how long. In this book, they apply only to the melody. Here are the rests that you will most often see.

**Quarter Rest** **Half Rest** **Whole Rest**



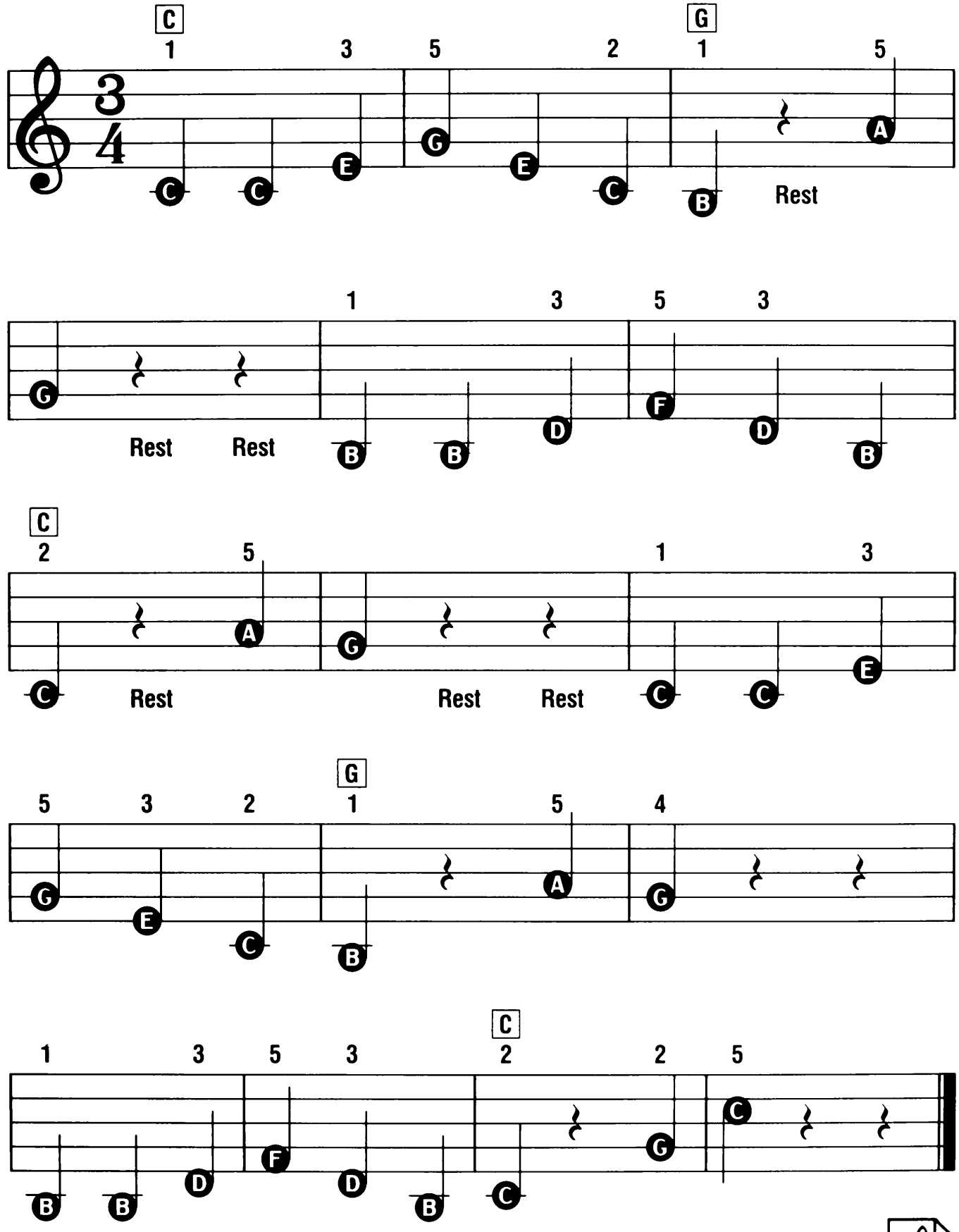
The quarter rest appears in CHIAPANECAS. To see just how important they are, play the following example from the song, written without the rests.




The low B notes appears in this song. That's the white key just to the left of middle C.

# Chiapanecas

Regi-Sound Program: 4
Rhythm: Waltz

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## Minor Chords

Up to now you've played just three chords: the C, F, and G. MEMORY introduces you to minor chords, indicated by a small m following the letter name. You'll play the A minor (Am), D minor (Dm), and E minor (Em) chords in this song. To play a one-finger minor chord, you'll probably have to press an additional chord key along with the key that names the chord. Consult your owner's manual for details. Fingered versions are in the chart on page 46.

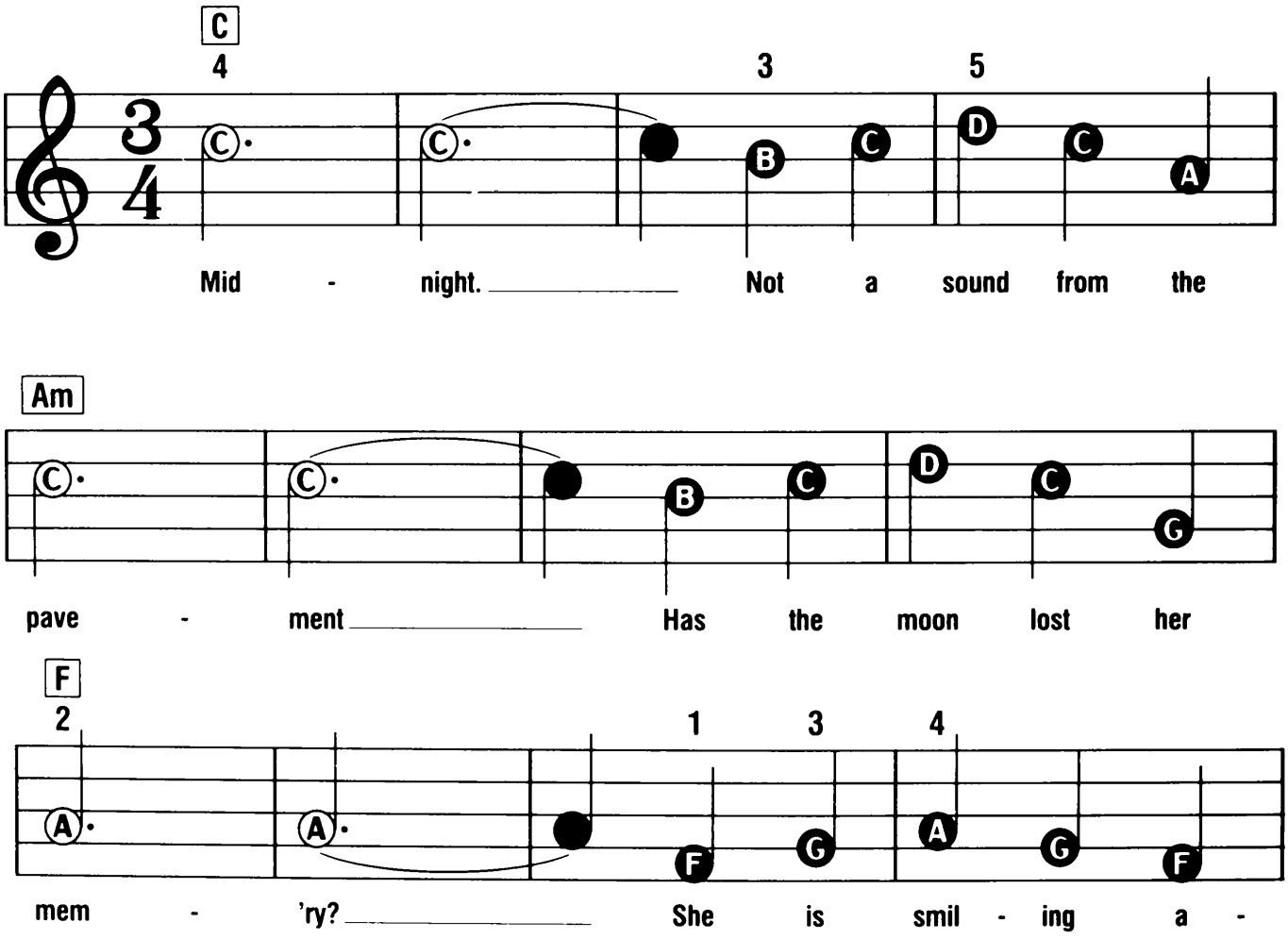
This song is played slowly and has many long notes. Experiment with various voices that do not fade out (decay), e.g. violin, clarinet, organ, and flute.

# Memory

*(From "CATS")*

Regi-Sound Program: 5
Rhythm: Waltz

Music by Andrew Lloyd Webber
Words by Trever Nunn

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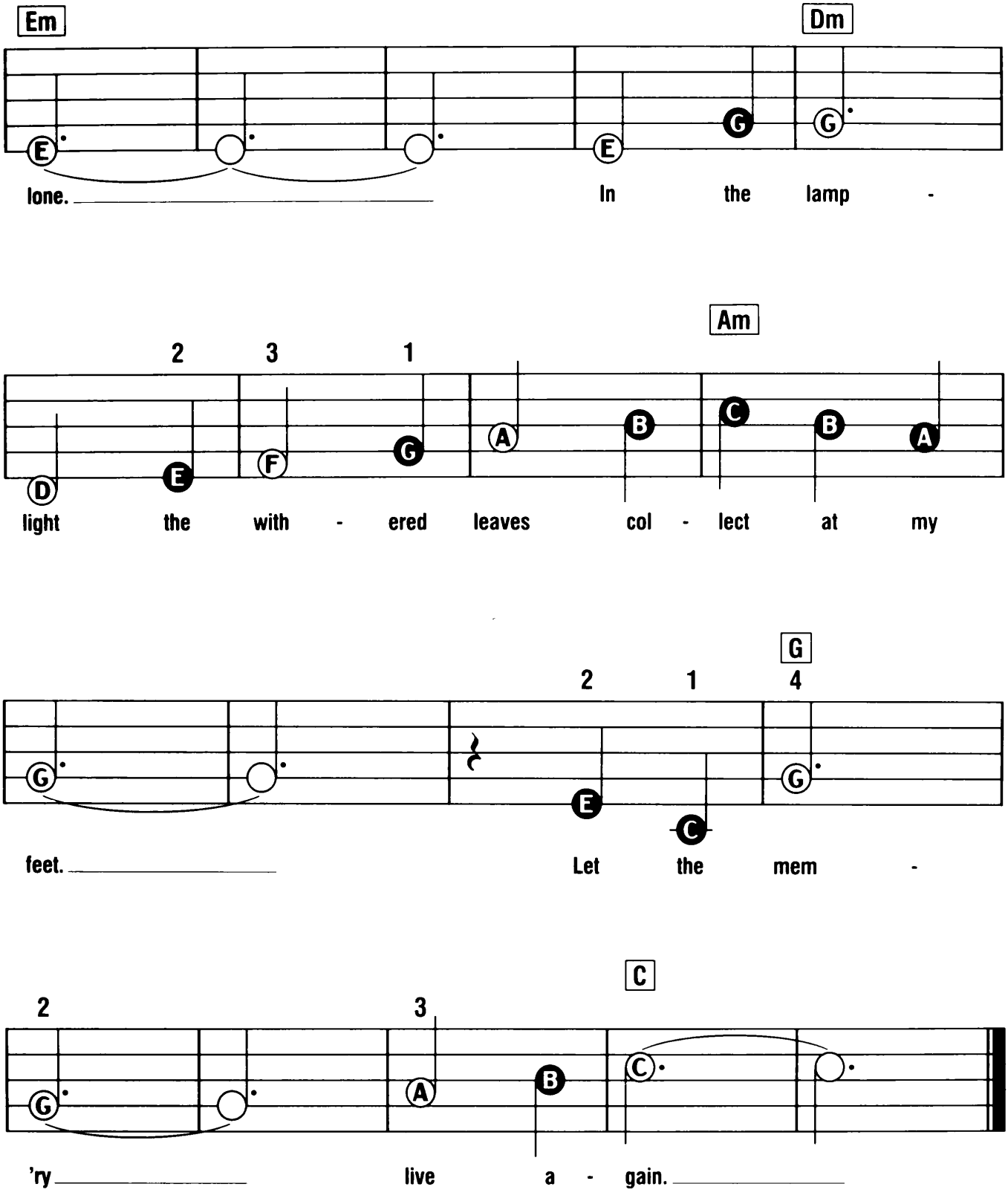



## Exploring Series

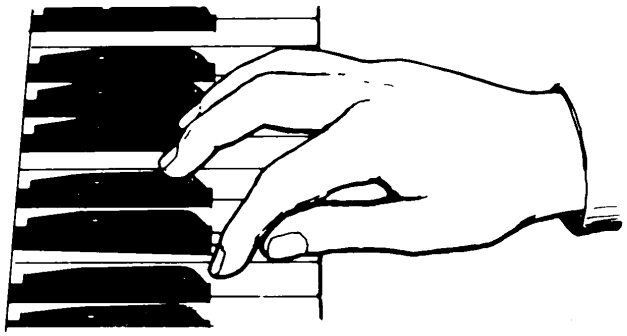
To learn more about which voices to use with which types of songs, creating introductions and endings, using automatic rhythm, and other tips and tricks of the professionals, look into the new Electronic Keyboard Music Exploring series. You'll play better and have more fun doing it.

## *Edelweiss*

## Seventh Chords

There's another new type of chord in EDELWEISS — it's the seventh chord. The seventh chord is indicated with a 7 outside the box, like this: G 7. Like minor chords, you'll most likely be required to play an additional chord key along with the appropriate letter name to hear a seventh chord. Locate and play G 7 and D 7. Keep in mind that seventh chords are always optional, which is the reason that the 7 is placed outside the box. Consult your owner's manual for specific information, if necessary.

Crossing your second finger over your thumb, as indicated in both songs, will enable you to play the melody smoothly.



## Playing Hints: "Mental Hearing"

We've all experienced a song that is "on our mind" and we can't get rid of it. We find ourselves unconsciously humming it, or whistling it — it drives us crazy! Regardless of how or why it starts, it's a result of mentally hearing a song (in this case, whether we want to or not). It's possible to improve your perception of music and your playing ability, by using mental hearing when you practice. It's easy enough to do.

Think about a song you know quite well — for instance, JINGLE BELLS. You can immediately hear the melody in your mind because it's familiar to you. Your ear anticipates a series of tones in a particular pattern at the mere mention of the title. If you put the music for this song on your keyboard and attempt to play it, you know how the melody should sound; therefore, your familiarity with it enables you to play it as much as your ability to read the music does.

Physically, playing a melody that's set in your mind is much easier than thinking "This is an F, this is a half note," etc. When you can play what you hear in your mind, you'll be playing as a professional does.

What about songs you are not familiar with? Here are some helpful hints:

- Physically play the music — first the melody and then the chords (without the automatic rhythm). This involves locating the correct melody and chord keys, trying various fingerings, and incorporating any new musical information.

- Play the music mentally — in other words, read it without playing. Try to "hear" the melody in your mind and imagine how each chord sounds as its symbol appears in your music. Humming the melody might be helpful.

- Set the suggested automatic rhythm and start it playing. As you listen, watch the music and mentally play the arrangement. As you "hear" the music in your mind, notice how it relates to the drum sounds. In the case of EDELWEISS, you would hear the "boom-chick-chick" of the waltz rhythm.

- Physically play the melody along with the automatic rhythm; then do the same with the chord accompaniment part. Finally, put the parts together. When you reach this stage, you are really familiar with the song.

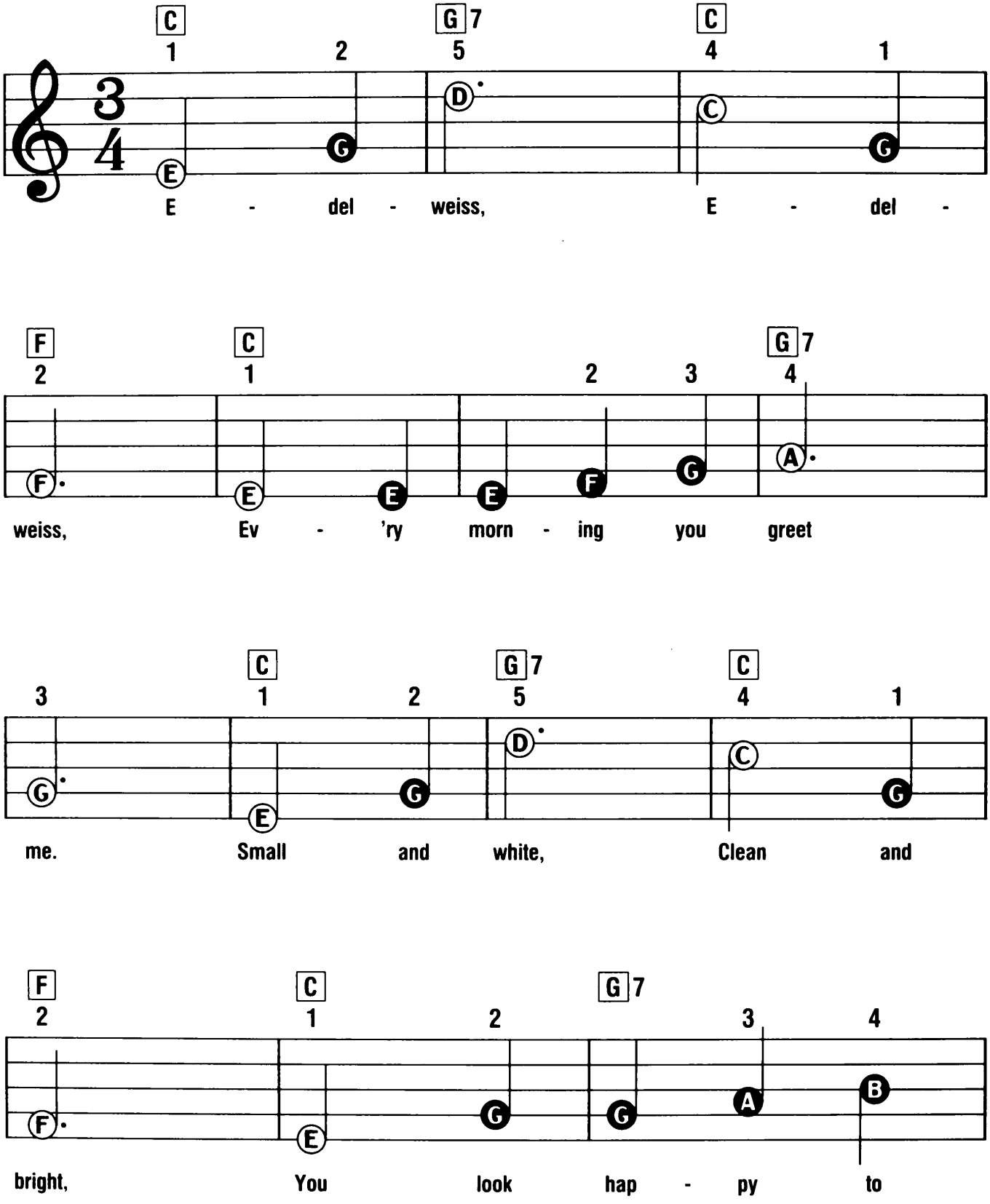
This approach can eliminate quite a few errors you might otherwise make. At the same time, you will make some mistakes — it's part of the learning process. When this happens, don't follow the tendency to stop. Just shake off the error and keep going; this is what the pros do, especially when they are performing with others.

# Edelweiss

*(From "THE SOUND OF MUSIC")*

Regi-Sound Program: 3
Rhythm: Waltz

Words by Oscar Hammerstein II
Music by Richard Rodgers


C G7 C
1 2 5 4 1
E - del - weiss, E - del -
F C G7
2 1 2 3 4
weiss, Ev - 'ry morn - ing you greet
C G7 C
3 1 2 5 4 1
me. Small and white, Clean and
F C G7
2 1 2 3 4
bright, You look hap - py to

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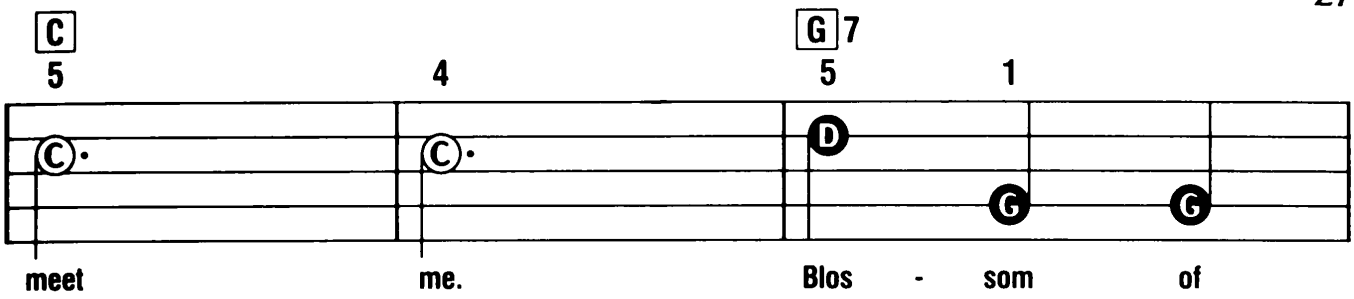
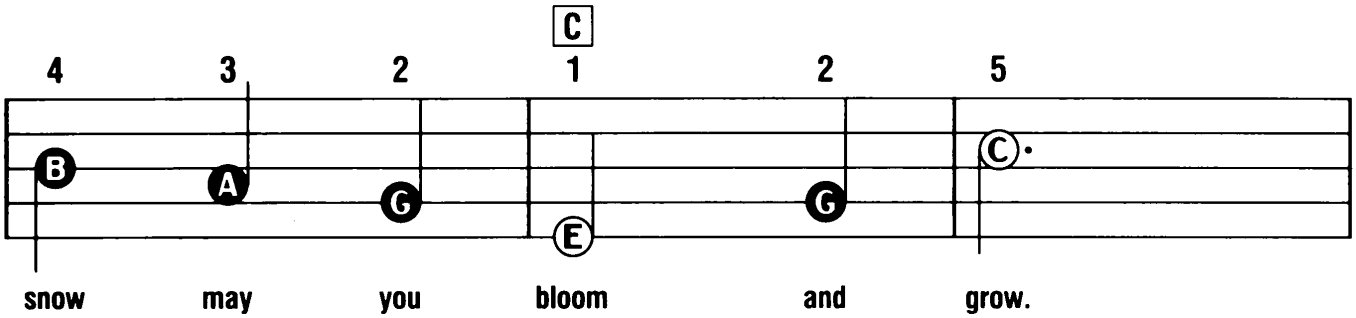
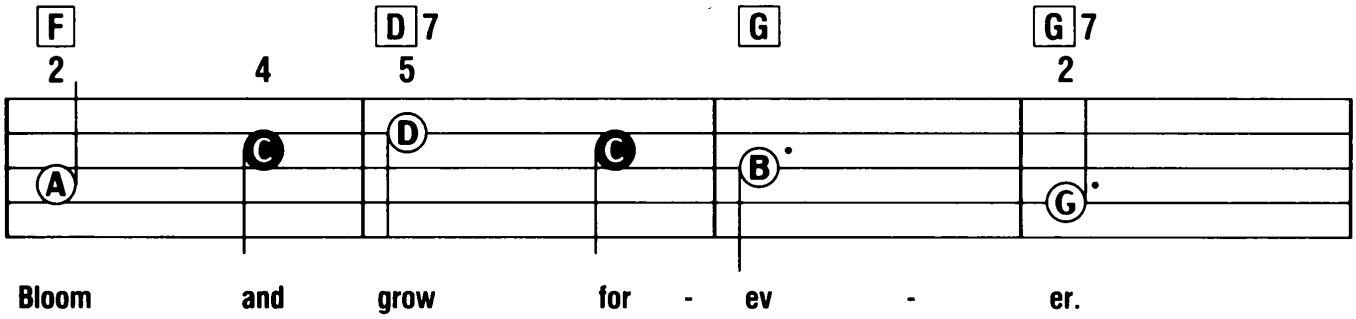
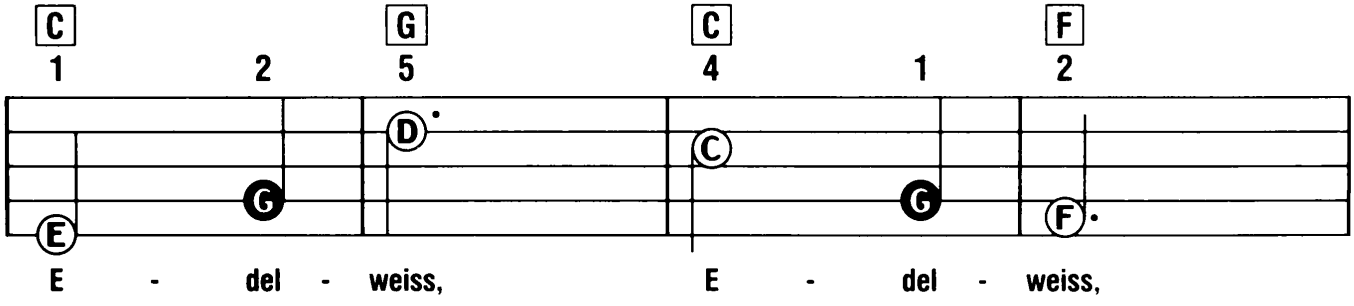
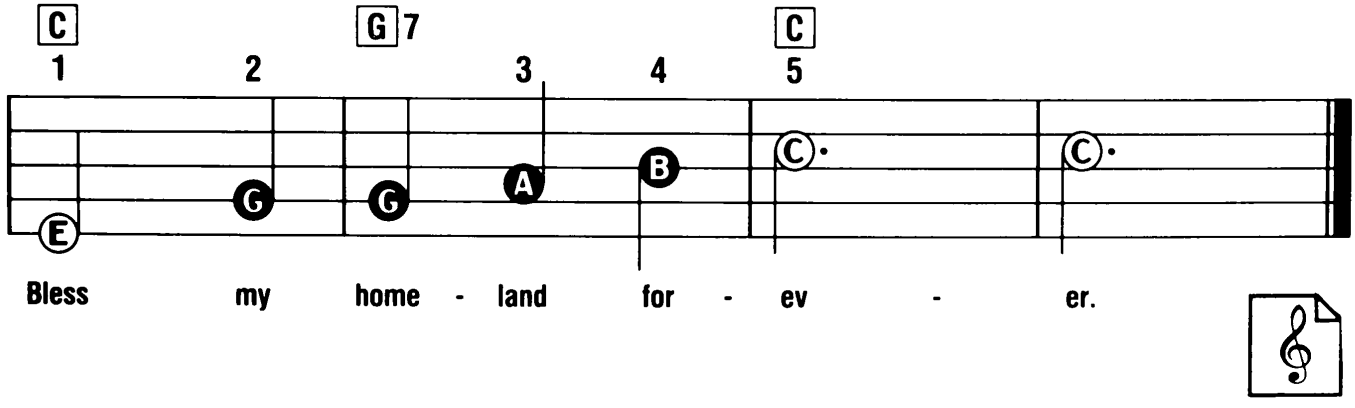

C
G7
meet me. Blos - som of


C
snow may you bloom and grow.


F
D7
G
G7
Bloom and grow for - ev - er.


C
G
C
F
E - del - weiss, E - del - weiss,

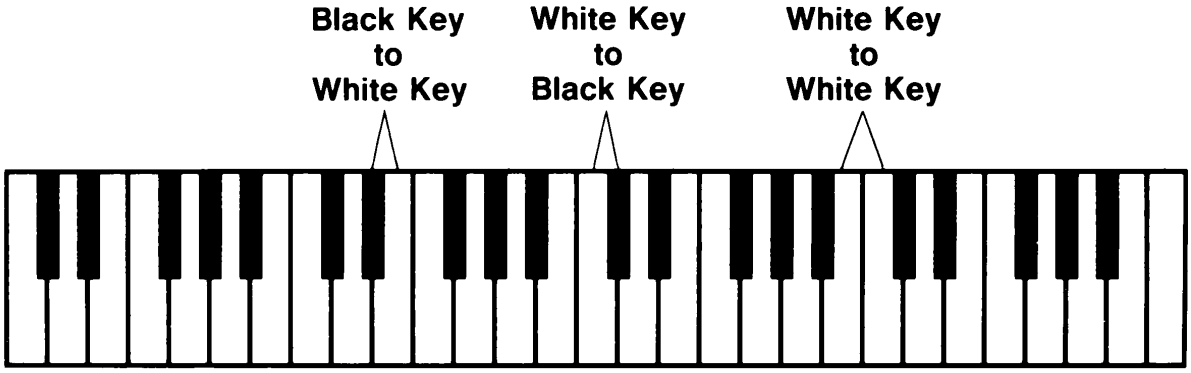

C
G7
C
Bless my home - land for - ev - er.

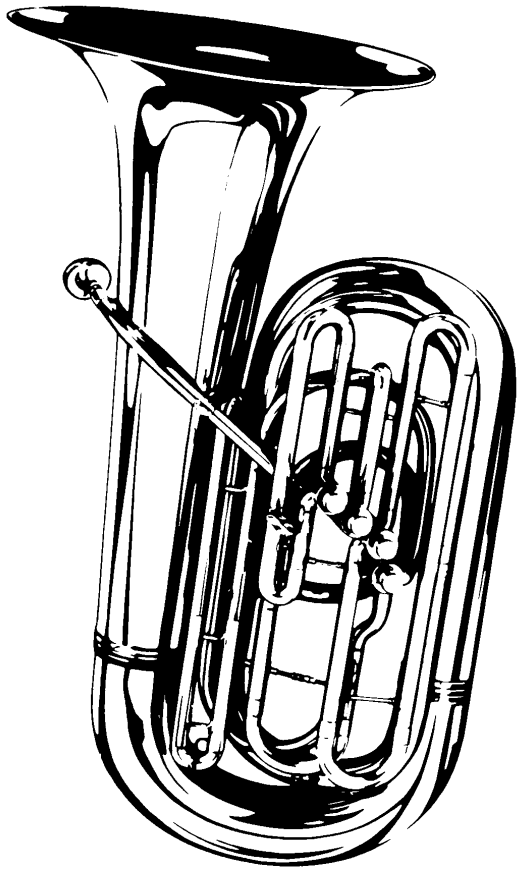
# *Village Tavern Polka*

In the VILLAGE TAVERN POLKA, you'll be playing on a black key for the first time. To understand how black keys are notated on the music, let's learn about half steps.

## Half Steps

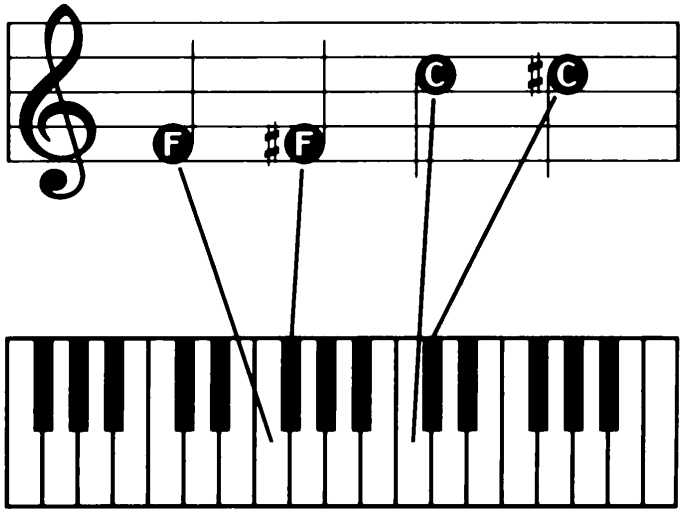
A half step is the distance between any two adjacent keys on the keyboard. Half steps can be formed in three different ways:



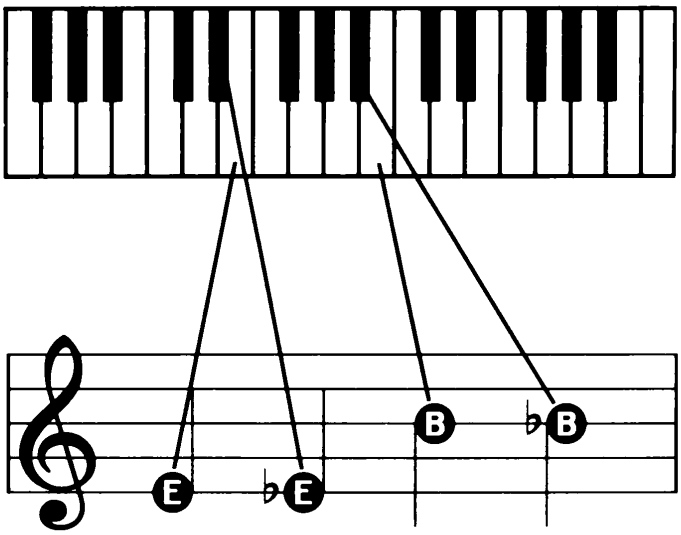
## Sharps

When a sharp sign (♯) appears next to any note, raise the note one half step. In other words, play the first adjacent key to the right.




## Flats

When a flat sign (♭) appears to the left of any note, lower the note one half step. In other words, play the first adjacent key to the left.

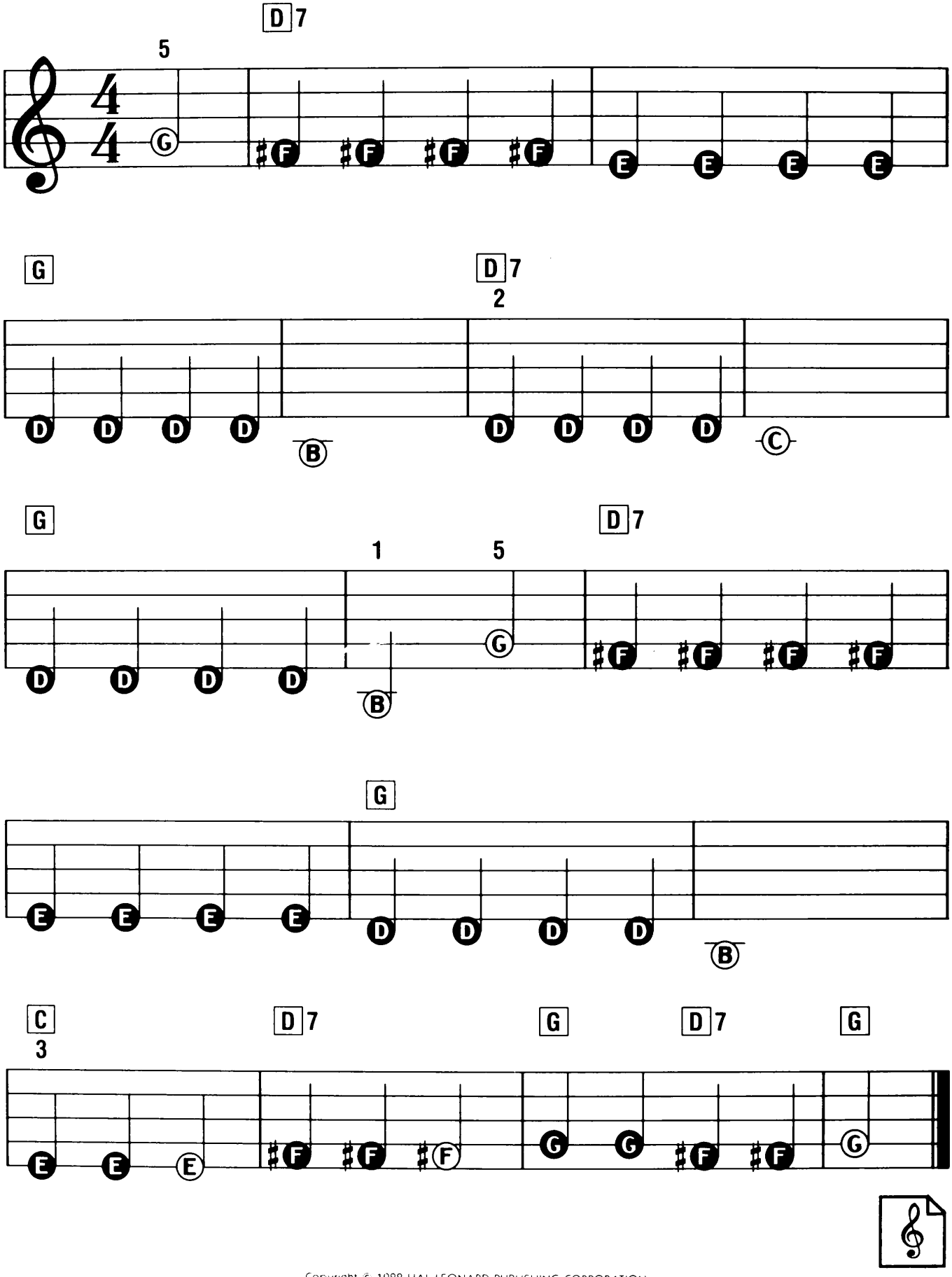



F♯ appears in your new song. Locate and play it.

Note: *If you are playing Fingered Chords, keyboard diagrams showing the keys for the chords used in this book are found on page 46.*

# Village Tavern Polka

Regi-Sound Program: 3
Rhythm: Polka or March

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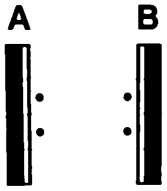
# *Alley Cat*

## Repeats

Repeat signs make it possible for printed music to be shortened without changing the length of the tune.

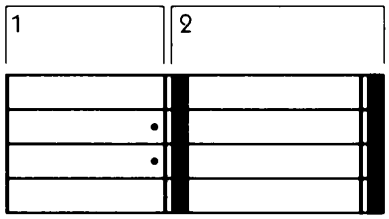
Generally, repeat signs appear in sets of two.




- There will be one repeat sign (A) at the beginning of the section to be repeated.
- Play up to the repeat sign at the end of this section (B).
- Return the first repeat sign (A) and play the section again.
- If there is no repeat sign (A), return to the beginning of the song.

## Double Endings

When two different endings occur within or at the end of a song, here's what to do:

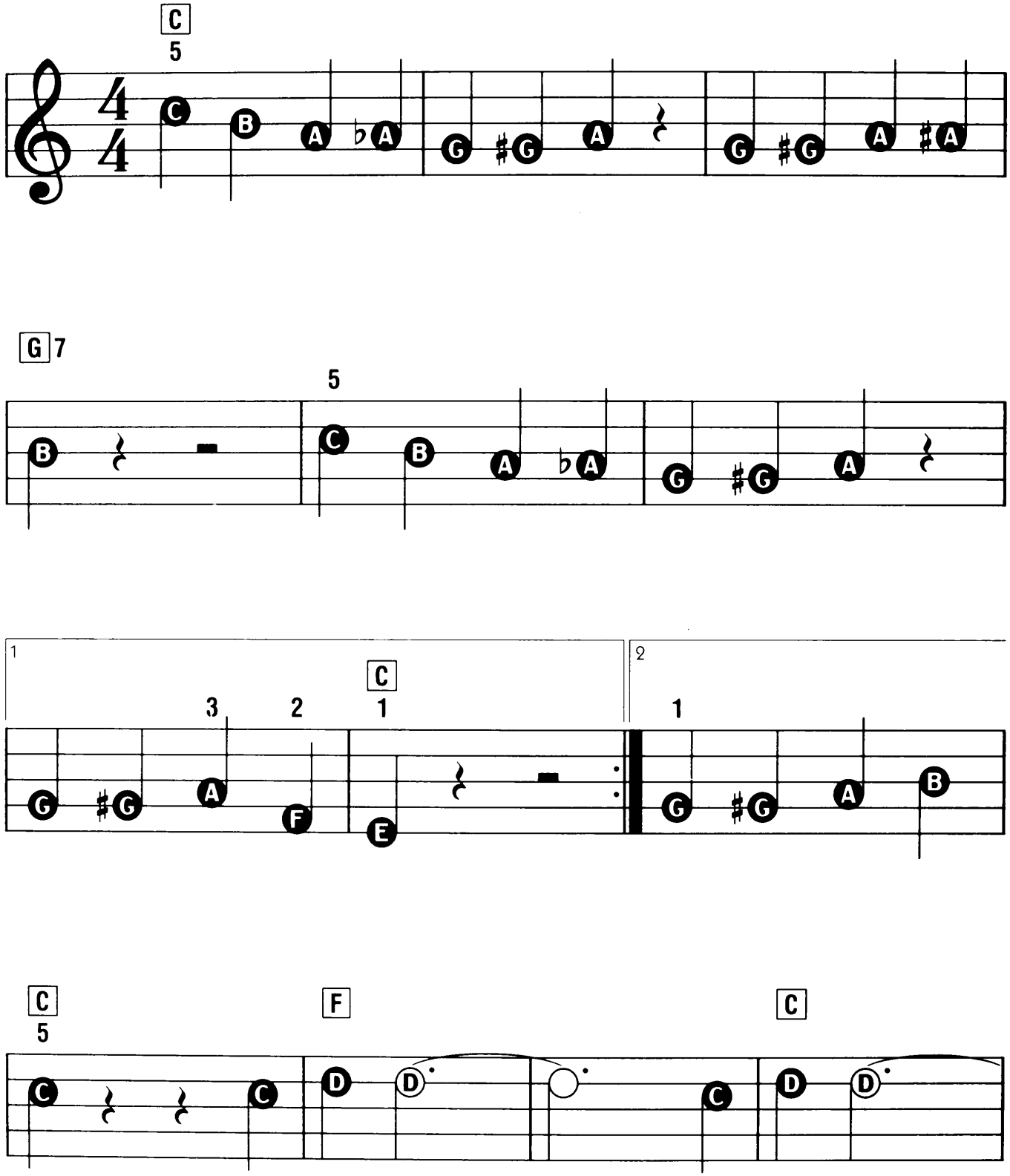



- Play the song up through the first (1) ending.
- Repeat to the closest repeat sign, or back to the beginning.
- Play that section again, skip the first ending (1), but play the second ending (2).

# Alley Cat

Regi-Sound Program: 3
Rhythm: Swing

Music by Frank Bjorn

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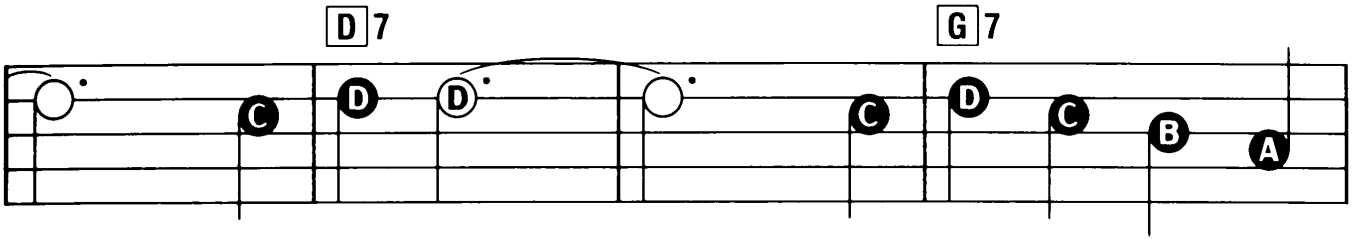
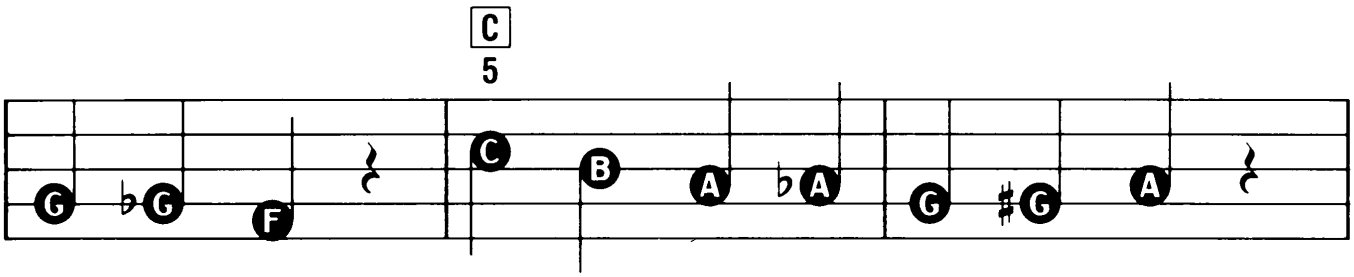
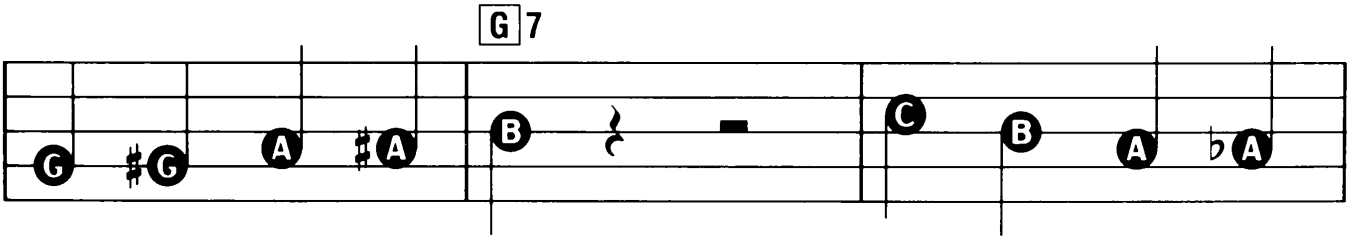
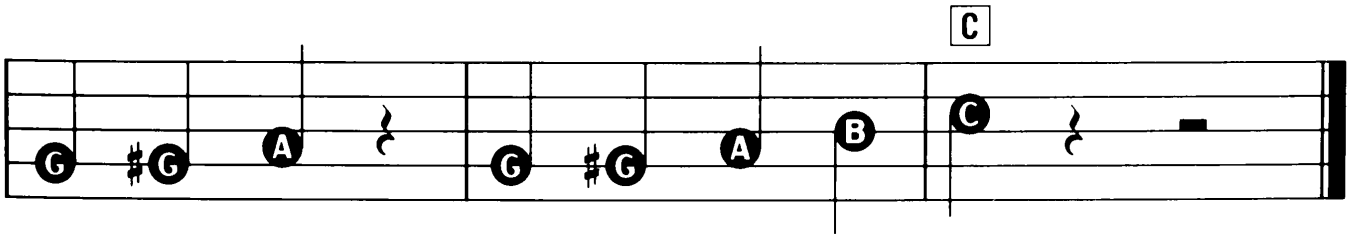

D 7
G 7


C
5


G 7


C

## Eighth Notes

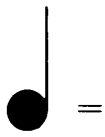
You already know several different kinds of notes. In the rest of the songs in this book, you'll play eighth notes. A single eighth note looks like a quarter note with a flag attached to it.

When two or more eighth notes are used in a row, the flags are usually not used. Instead, the notes are connected by beams like this:

When the lower number in the time signature is 4, the beams usually group eighth notes in pairs (equalling one beat) or in fours (equalling two beats). This makes reading them a lot easier than it would be if you were looking at a long series of single eighth notes with flags. After a while, you'll see how this can help you.

# Counting Eighth Notes

The time value of an eighth note is a half beat, equal to one half that of a quarter note. As a result, two eighth notes equal one quarter note.

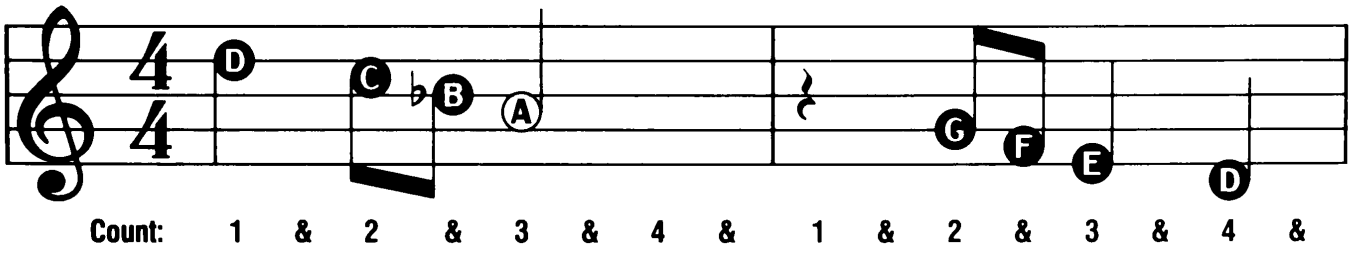
| One Quarter Note | Two Eighth Notes | One Eighth Note |
|---|---|---|
|  = 1 Beat | = 1 Beat | = ½ Beat |

The eighth rest also receives one-half count. It looks like this:

When you count eighth notes and half beats, it's easier if you think about tapping your foot to the music. As you know, we tap and say "1 - 2 - 3 - 4," a number for each beat as your foot hits the floor.

Your foot makes two motions, however, up and down. To count eighth notes, tap the same way but play the notes twice as fast. Counting is "1 and 2 and 3 and 4 and." The numbers are the same as before; the "ands" are when you raise your foot.

Try it yourself by counting, tapping your foot, and playing the example below.



# The Sound Of Music

*(From "THE SOUND OF MUSIC")*

Regi-Sound Program: 5
Rhythm: Fox Trot

Words by Oscar Hammerstein II
Music by Richard Rodgers

F
E
The hills are a - live with the sound of mu - sic,
hills fill my heart with the sound of mu - sic,
1
F
B♭
With songs they have sung for a thou - sand years.
2
C 7
F
B♭
C 7
The My heart wants to sing ev - 'ry song it
F
B♭
C 7
F
hears. My heart wants to beat like the wings of the birds that rise from the
B♭
C 7
F
B♭
C 7
F
lake to the trees. My heart want to sigh like a chime that flies from a

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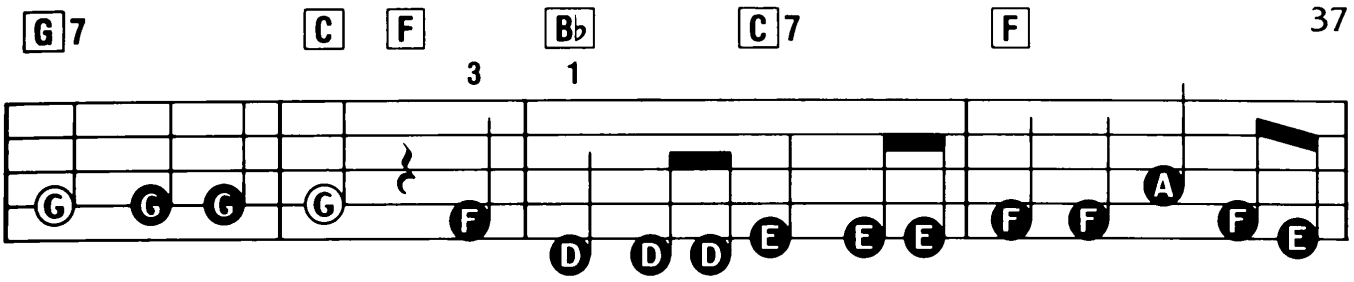
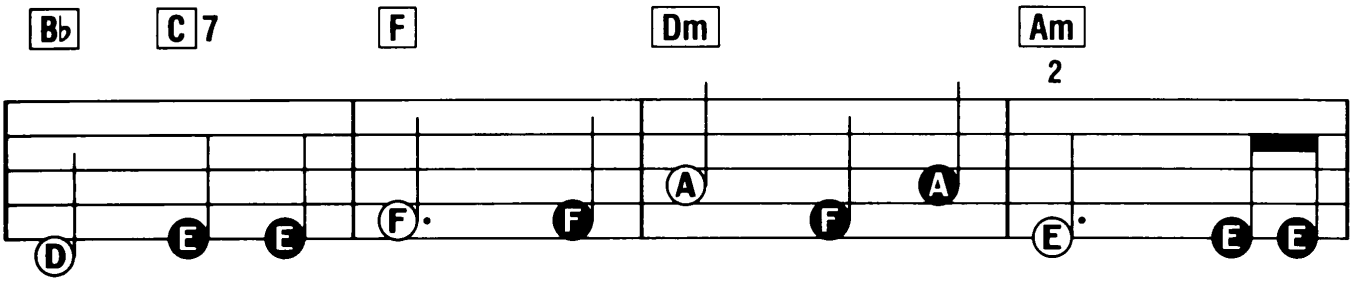
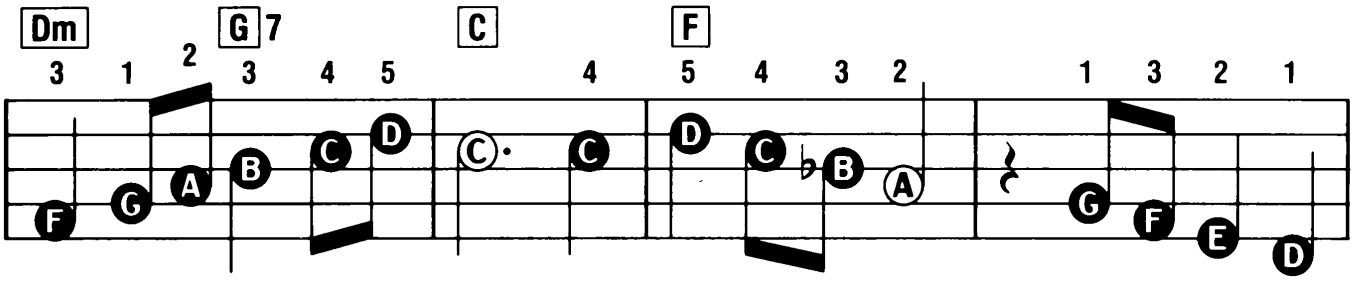
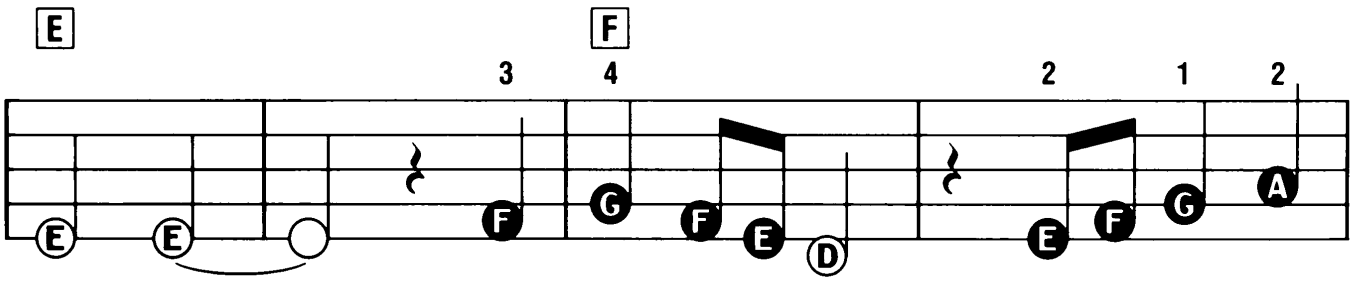
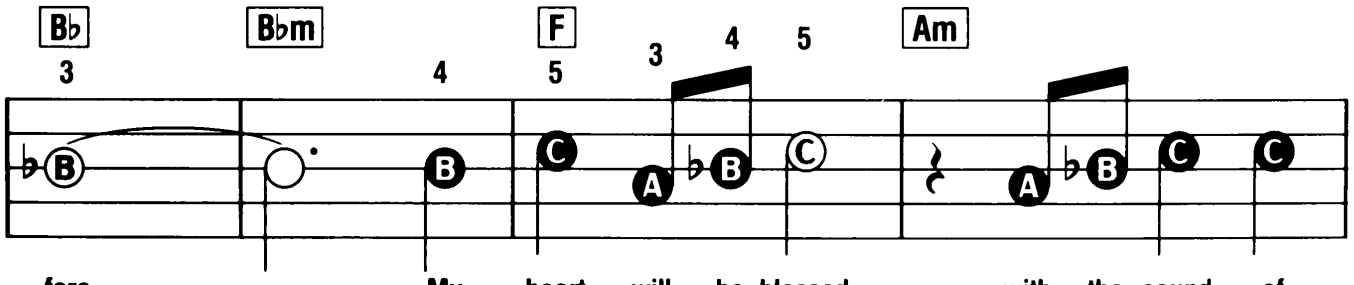
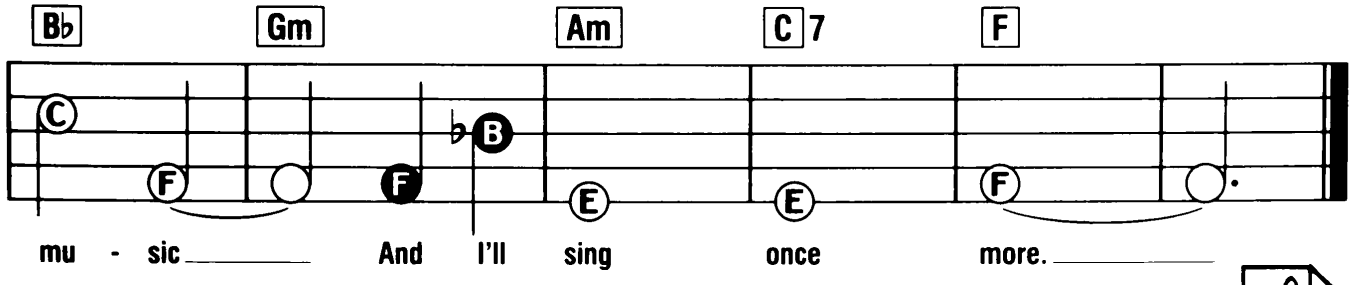

G7 C F B♭ C7 F
church on a breeze, To laugh like a brook when it trips and falls o - ver


B♭ C7 F Dm Am
stones on its way, To sing through the night like a


Dm G7 C F
lark who is learn - ing to pray. I go to the hills when my heart is


E F
lone - ly. I know I will hear what I've heard be -

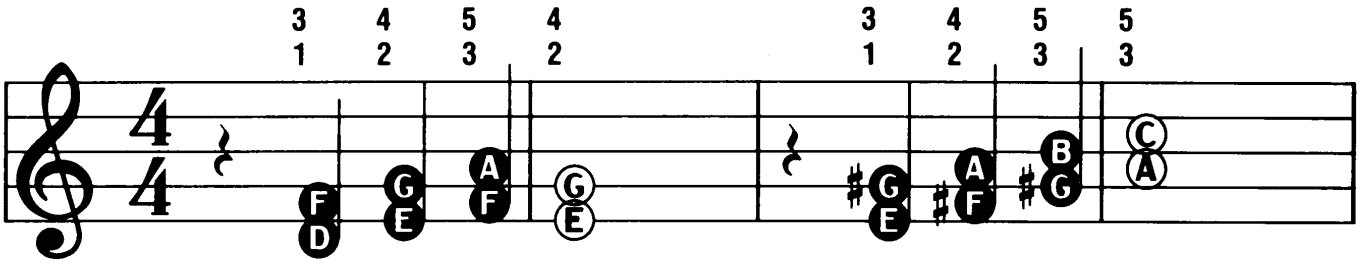

B♭ B♭m F Am
fore. My heart will be blessed with the sound of


B♭ Gm Am C7 F
mu - sic And I'll sing once more.

## Double Notes

An optional musical technique is introduced in this Grammy-winning song from Billy Joel: double notes. This is another way of saying *right-hand harmony* — where you play other keys along with the melody notes. Double notes are optional because you may choose whether or not to add them to the melody.

Practice the example a few times, using the suggested fingering, and then try the double notes that are written in the song.




If you enjoy playing the double notes in MY LIFE, our Electronic Keyboard Music Exploring series has an entire book devoted to the subject: *Exploring Double Notes.* It shows you how you can make up your own double note parts to add to your favorite songs.

## Repeat & Fade

Repeat and Fade is a popular recording technique, used mainly since the beginning of the rock 'n' roll era. To create this effect on your keyboard, return to the 1st repeat sign and play the section again. Repeat the section several times if you wish. Each time you play through the section, use your left hand to gradually reduce the master or main volume. This is an excellent place to use an optional foot-operated volume pedal if your keyboard has one.

## D.S. al Coda

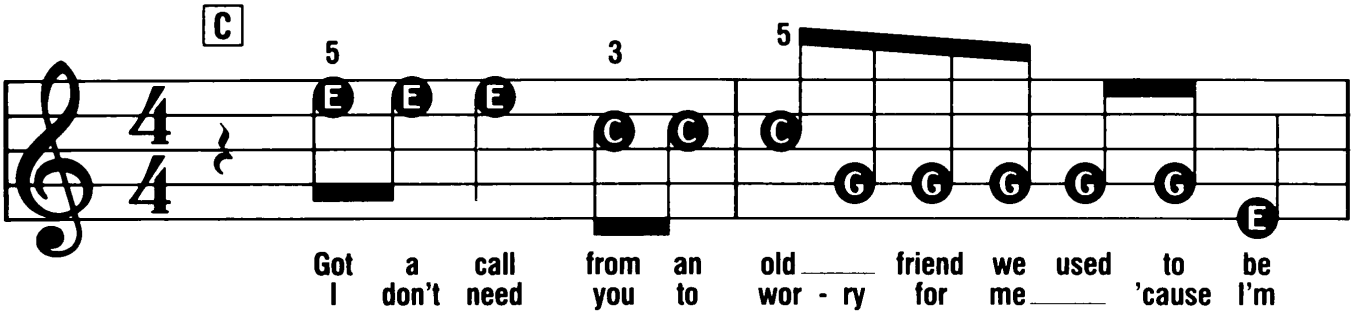
Following this song is the music for the show tune, DON'T CRY FOR ME ARGENTINA. This major hit from EVITA gives you a chance to review much of what you've learned in this book, and it also introduces a type of repeat called D.S. al Coda. Return to the ( 𝄋 ) sign and play from that point to where you come to the coda sign ( ⊕ ). Skip to the coda and finish playing the song.

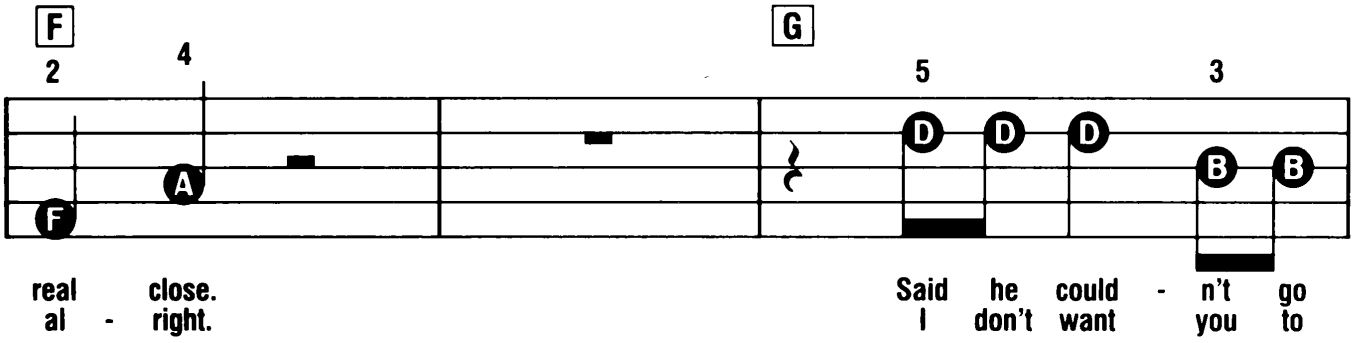
The new notes low A and low G appear in this song. Locate and play them.

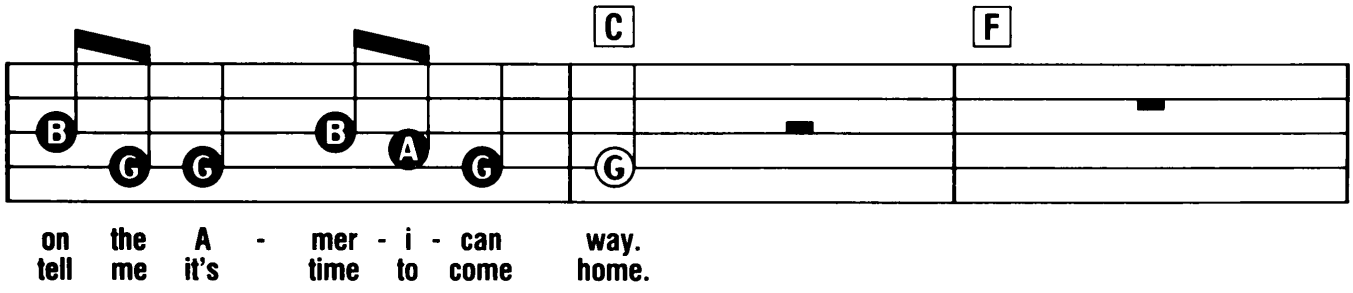
# My Life

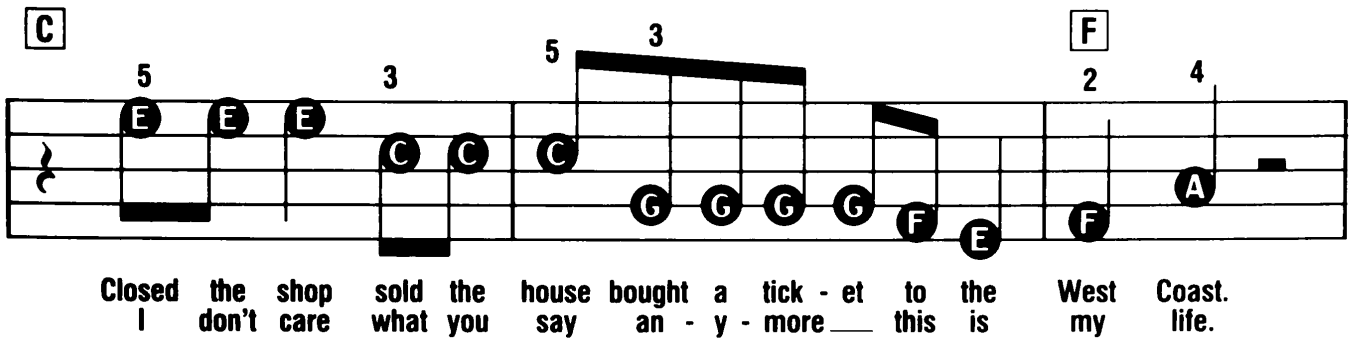
Regi-Sound Program: 2
Rhythm: Rock

Words and Music by
Billy Joel

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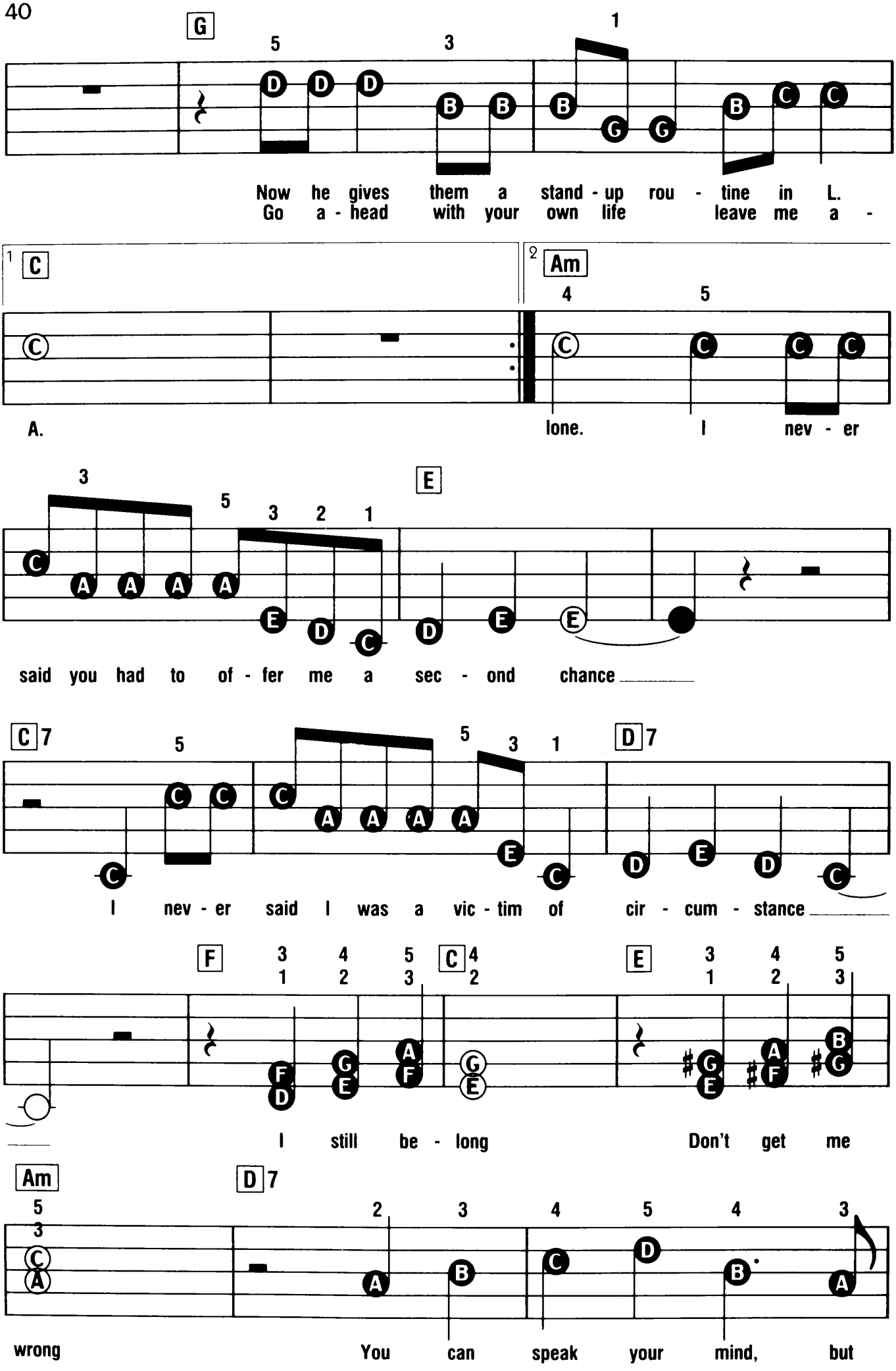
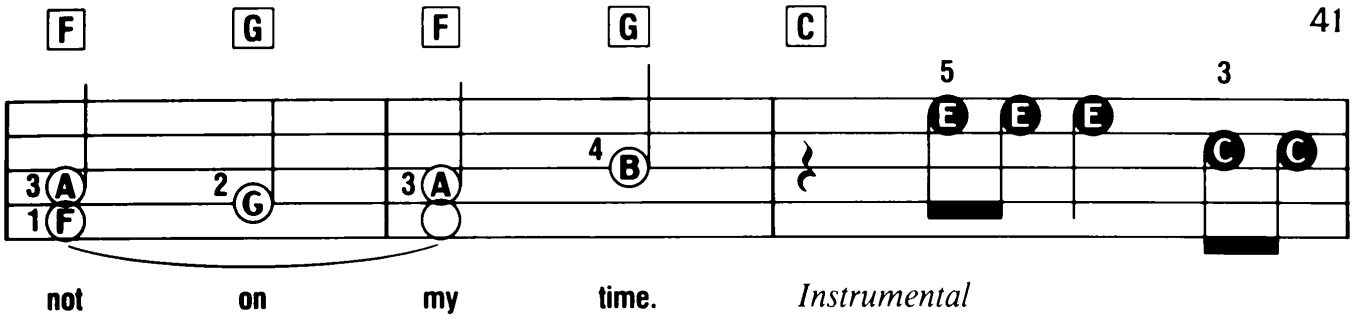
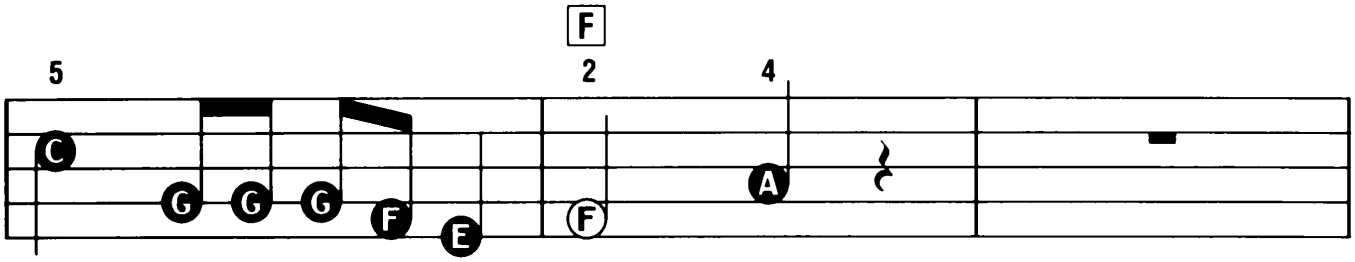
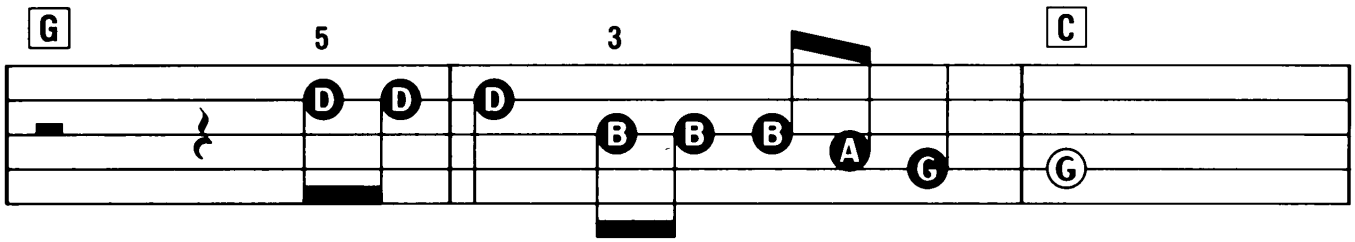
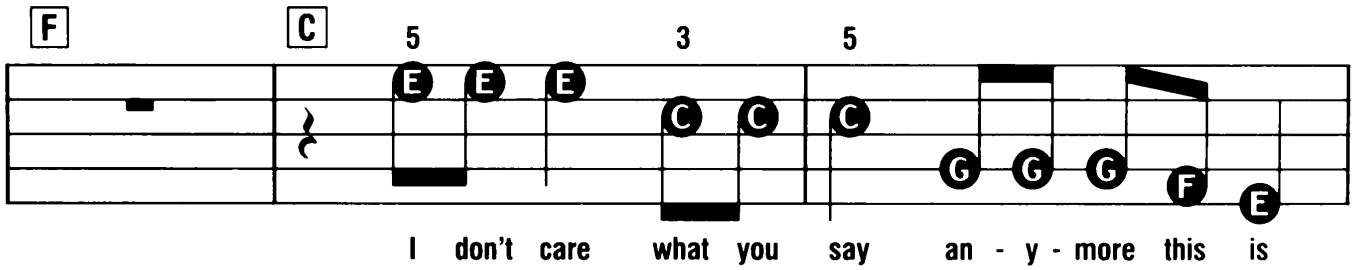
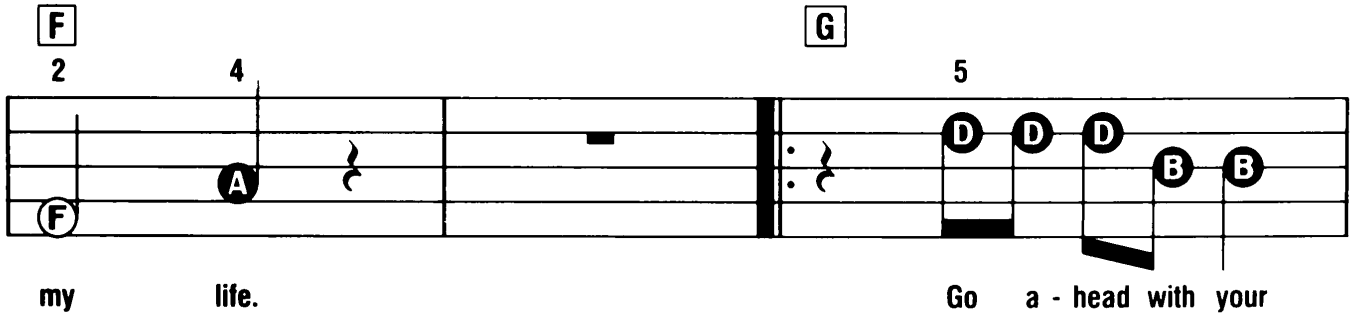

G
Now he gives them a stand - up rou - tine in L.
Go a - head with your own life leave me a -
1 C
2 Am
A. lone. I nev - er
E
said you had to of - fer me a sec - ond chance
C 7
D 7
I nev - er said I was a vic - tim of cir - cum - stance
F
C
E
I still be - long Don't get me
Am
D 7
wrong You can speak your mind, but

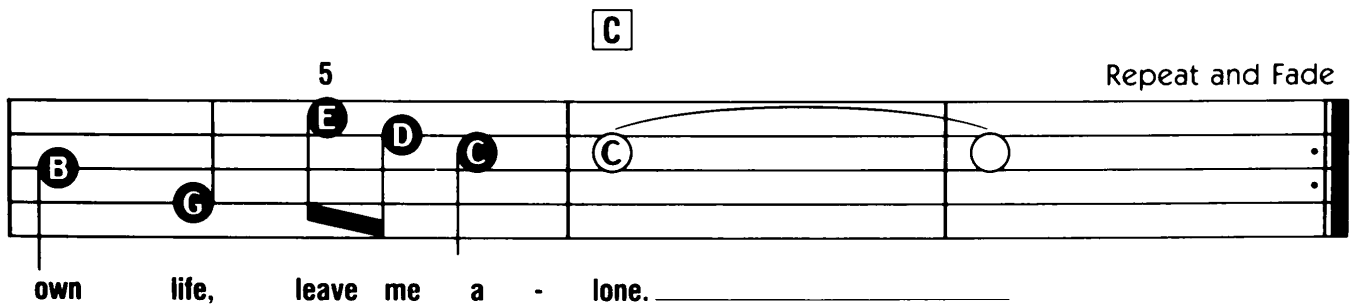

F G F G C
not on my time. Instrumental


F


G C


F C
I don't care what you say an - y - more this is


F G
my life. Go a - head with your


C
Repeat and Fade
own life, leave me a - lone.

# Don't Cry For Me Argentina

*(From The opera "EVITA")*

Regi-Sound Program: 9
Rhythm: Tango or Latin

Lyric by Tim Rice
Music by Andrew Lloyd Webber

C
F
G7
Am
D
It won't be ea - sy, you'll think it
strange when I try to ex - plain how I feel, That I
still need your love af - ter all that I've done; You won't be -
lieve me. All you will see is a girl you once knew, al -

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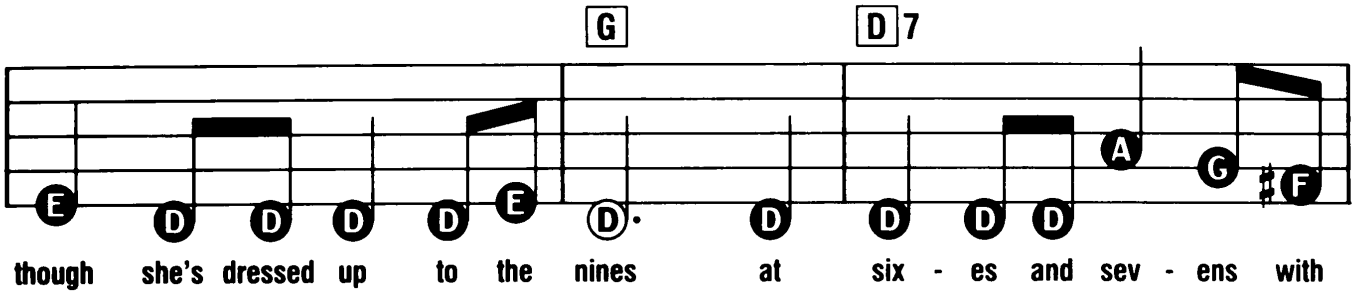
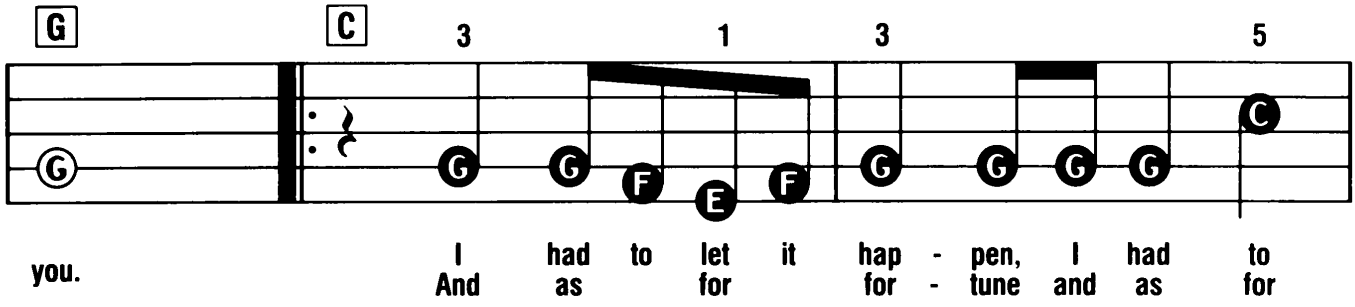
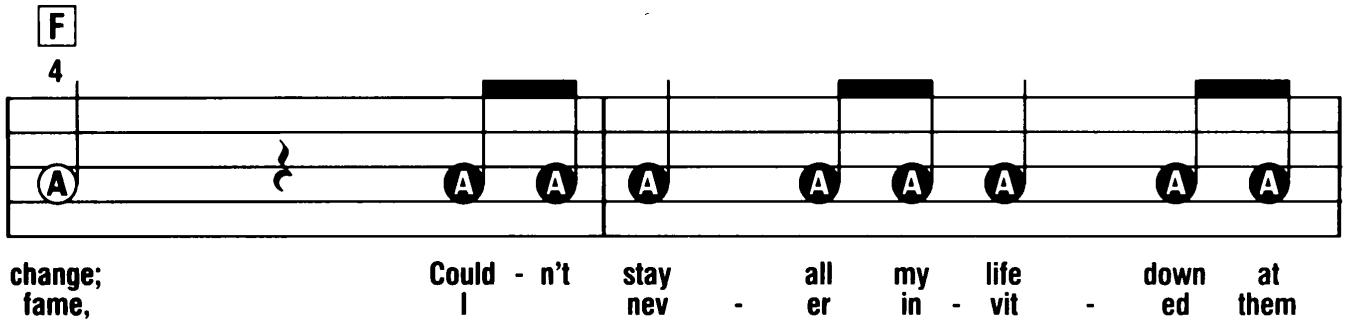
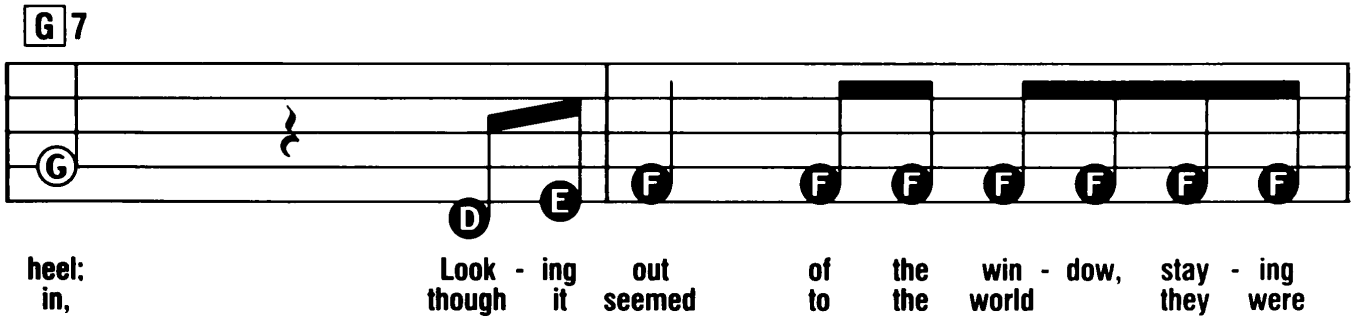
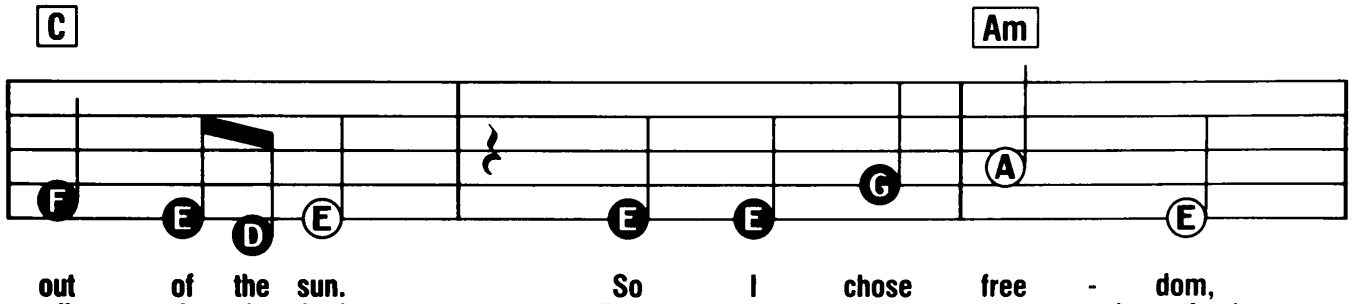
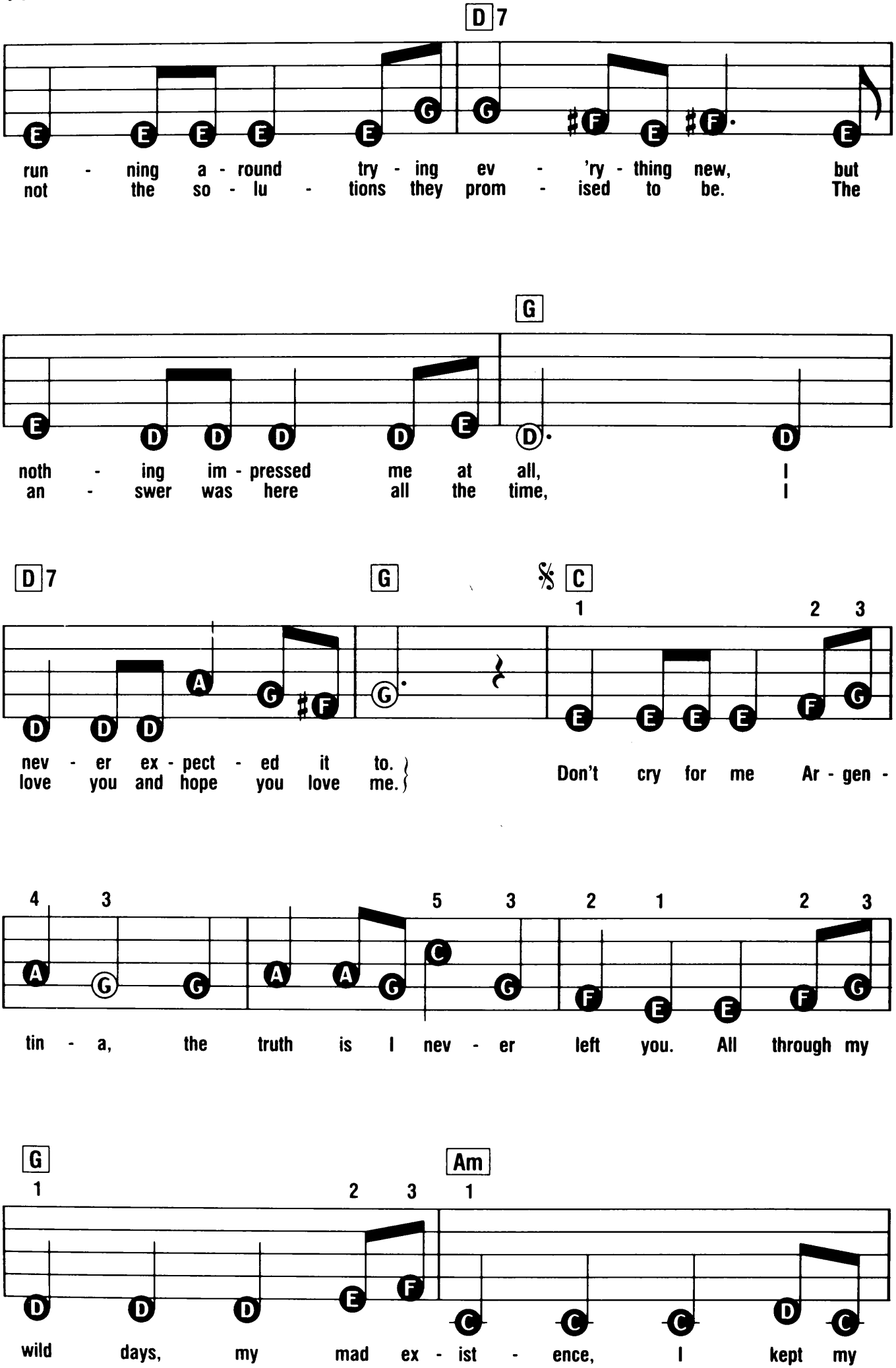

though she's dressed up to the nines at six - es and sev - ens with

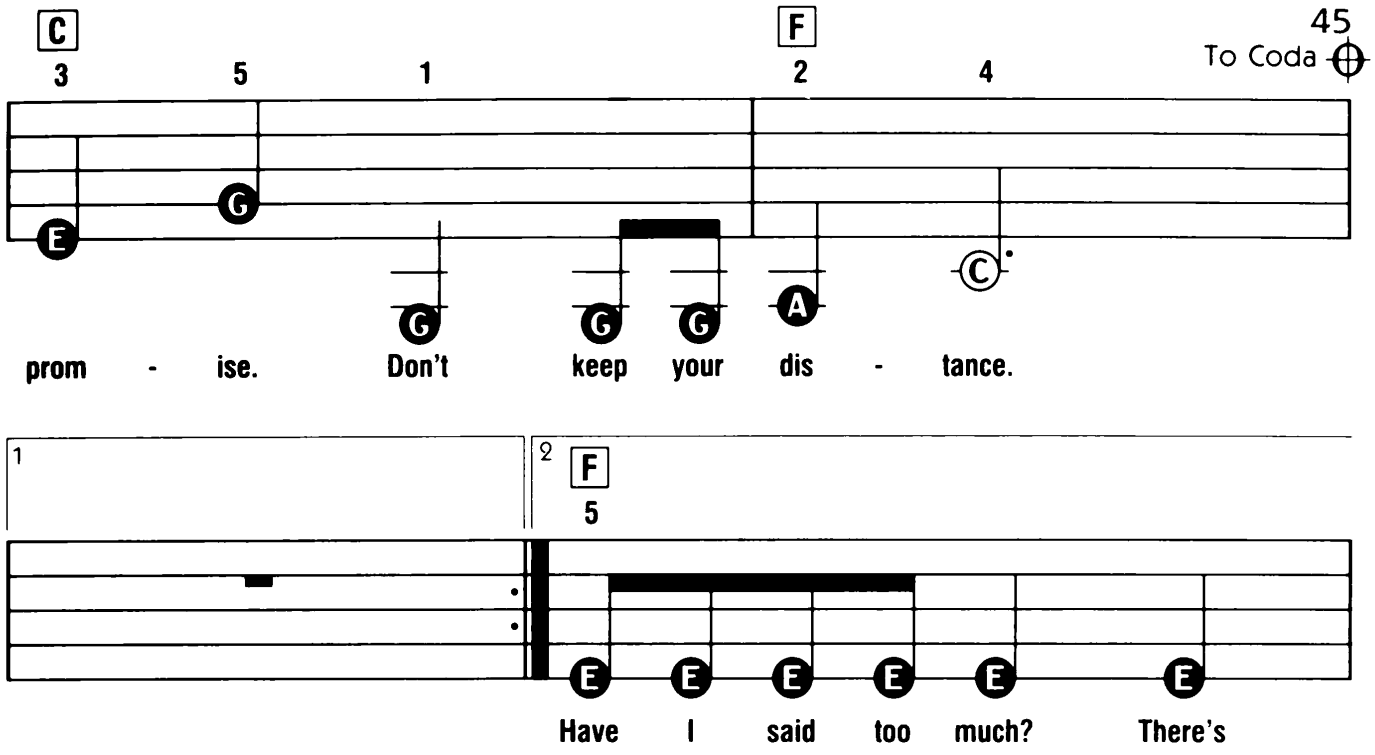

you.
I had to let it hap - pen, I had to
And as for for - tune and as for

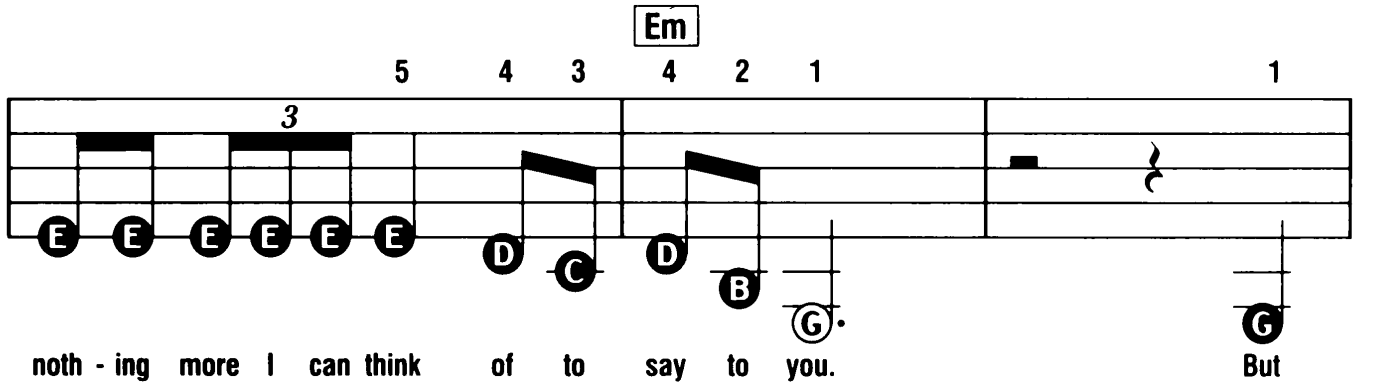

change;
fame,
Could - n't stay all my life down at
I nev - er in - vit - ed them

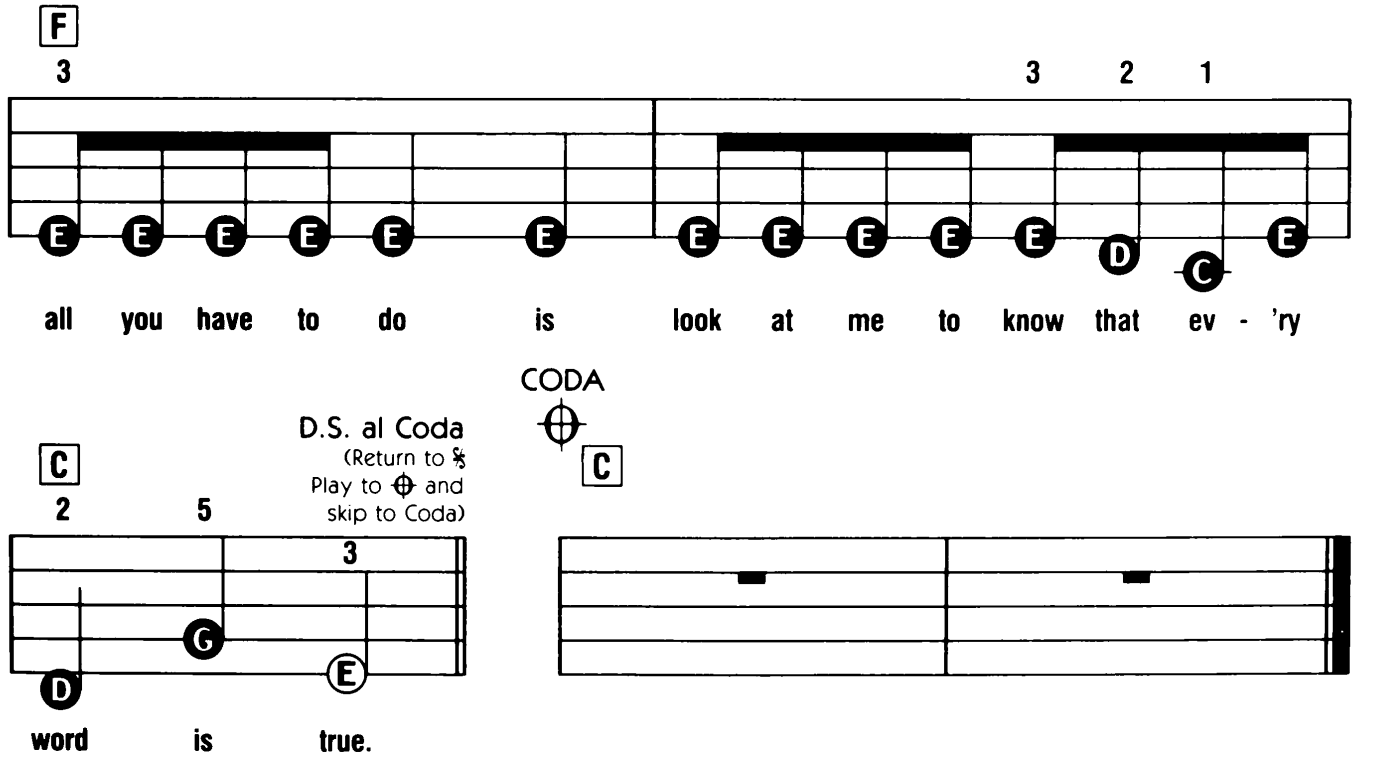

heel:
in,
Look - ing out of the win - dow, stay - ing
though it seemed to the world they were


out of the sun.
all I de - sired.
So I chose free - dom,
They are il - lu - sions, they're


D7
run - ning a - round try - ing ev - 'ry - thing new, but
not the so - lu - tions they prom - ised to be. The
G
noth - ing im - pressed me at all, I
an - swer was here all the time, I
D7
G
𝄋 C
1
2 3
nev - er ex - pect - ed it to.
love you and hope you love me.
Don't cry for me Ar - gen -
4 3
5 3
2 1
2 3
tin - a, the truth is I nev - er left you. All through my
G
Am
1
2 3
1
wild days, my mad ex - ist - ence, I kept my


C
F
To Coda
prom - ise. Don't keep your dis - tance.
1
2
F
Have I said too much? There's

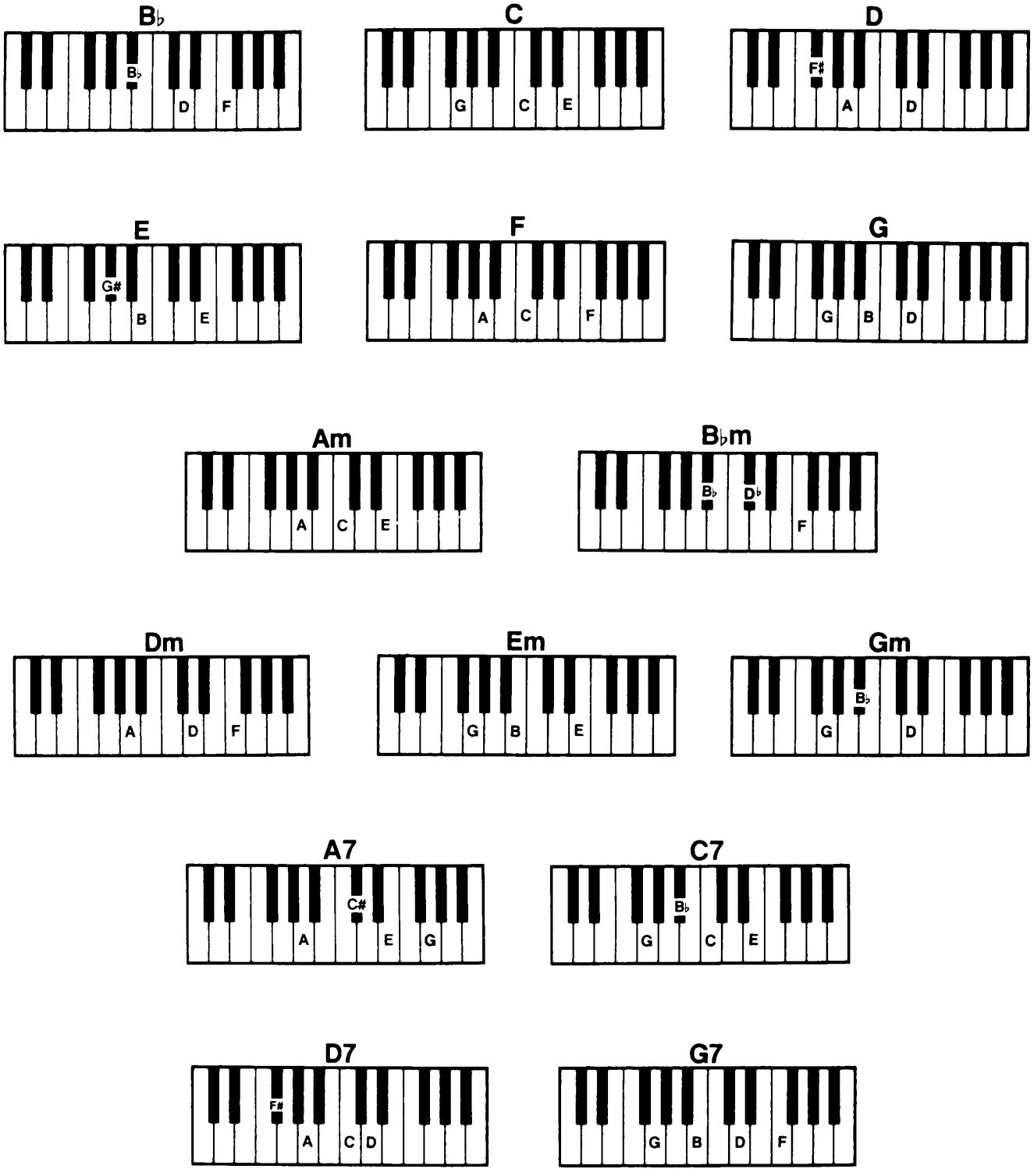

Em
noth - ing more I can think of to say to you. But


F
all you have to do is look at me to know that ev - 'ry
CODA
D.S. al Coda
(Return to 𝄋
Play to ⊕ and
skip to Coda)
C
C
word is true.

# FINGERED CHORDS

The Fingered Chord you play automatically provides an appropriate bass. The chord and bass then play in the style of the automatic rhythm you've chosen.

These keyboard diagrams show the correct keys to play for the chords used in this book.



# REGI-SOUND PROGRAMS

| Regi-Sound Program | |
|---|---|
| 1 | Flute, Pan Flute, Jazz Flute |
| 2 | Clarinet, Organ |
| 3 | Violin, Strings |
| 4 | Brass, Trumpet |
| 5 | Synth Ensemble, Accordion, Brass |
| 6 | Pipe Organ, Harpsichord |
| 7 | Jazz Organ, Vibraphone, Vibes, Electric Piano, Jazz Guitar |
| 8 | Piano, Electric Piano |
| 9 | Trumpet, Trombone, Clarinet, Saxophone, Oboe |
| 10 | Violin, Cello, Strings |

# Cross-Reference to the SUPPLEMENTARY SONGBOOK

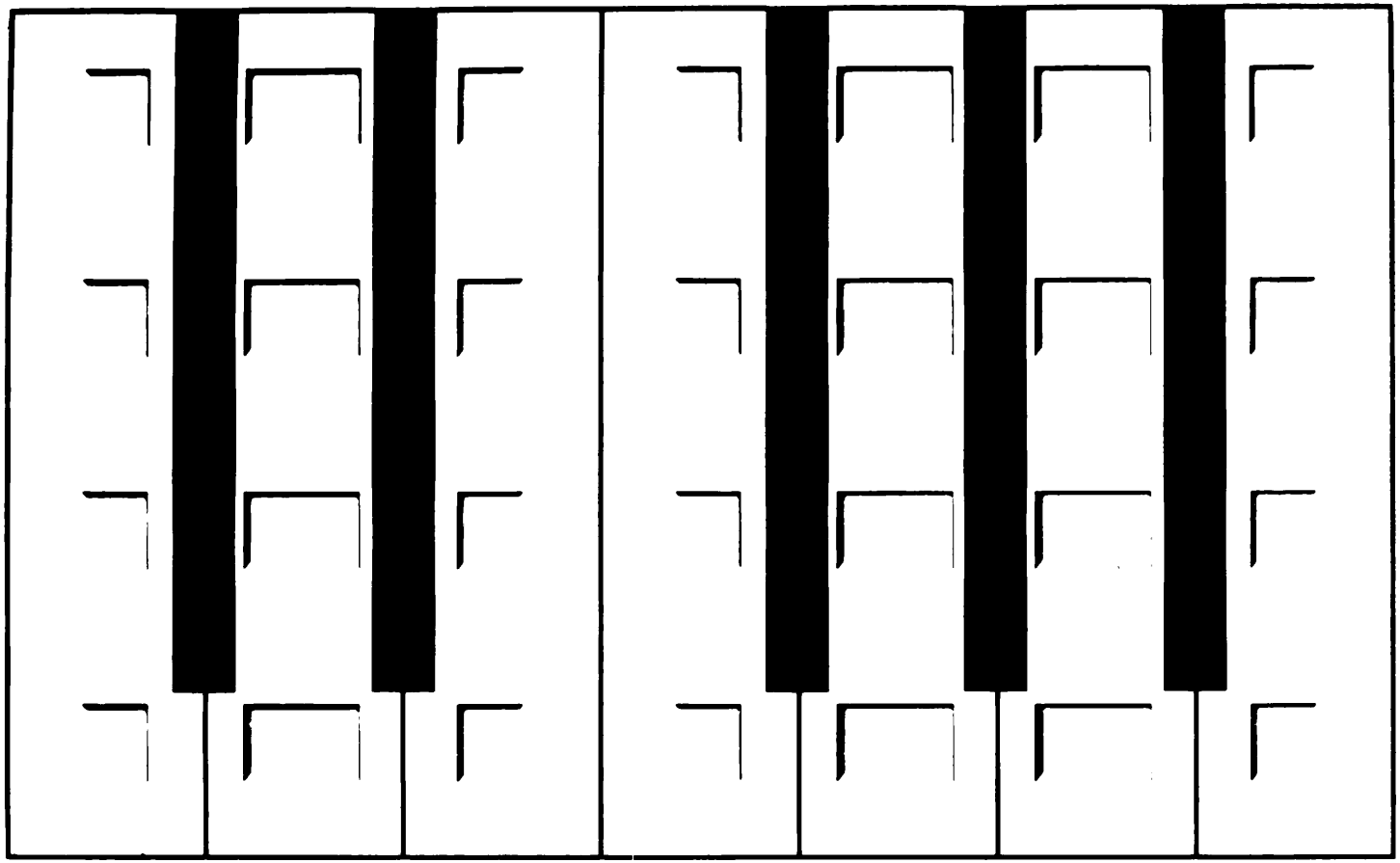
To expand your pleasure in playing the electronic keyboard, a SUPPLEMENTARY SONGBOOK, which coordinates with Instruction Books A and B of EASY ELECTRONIC KEYBOARD MUSIC, is available. In the chart below, the left column lists songs in Instruction Book A of EASY ELECTRONIC KEYBOARD MUSIC; the right column lists corresponding songs in the SUPPLEMENTARY SONGBOOK.

| After you play | You're ready to play |
|---|---|
| LOVE ME TENDER | ODE TO JOY |
| CHIAPANECAS | MARIANNE |
| EDELWEISS | I'VE JUST SEEN A FACE<br>ALL MY LOVING |
| VILLAGE TAVERN POLKA | TAKE ME OUT TO THE BALL GAME |
| THE SOUND OF MUSIC | STAND BY ME |

Congratulations on completing Instruction Book A of EASY ELECTRONIC KEYBOARD MUSIC. It's time to continue your musical journey with Instruction Book B.

The material in Instruction Book B presents many new music elements and more terrific tunes.

Let's continue!



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